

Kine WEEKLY

RENTALS:
A BREEZE
in the WEST

See page 3

LAST YEAR (and still smashing records!)

LAST WEEK (the talk of the trade!)

YESTERDAY

(Another M-G-Masterpiece!
Chosen by the National
Board of Review as one of
the 4 finest pictures shown
in the U.S. in 1942! And
here's a tip from Motion
Picture Daily:—"Give it
plenty of room to prosper
as it plays and pleases."
In other words—**MINIVER**
playing time!)

Cash—

COLLECTORS' ITEMS!

We Deeply Mourn
the Passing of
Charles M. Woolf
Our Beloved Associate Leader and Friend

J. Cheever Cowdin
Nate Blumberg
Joseph H. Seidelman
Cliff Work
William W. Jay

And All Universal Employees in
Studios and Exchanges
Throughout the World.

Universal Pictures Company, Inc.
Rockefeller Center, New York, N.Y.

Kine^{matograph} WEEKLY

No. 1,864.

Thursday, January 7, 1943.

Vol. 311

"INVITE THE GOVERNMENT TO CONTROL RENTALS"

Concerted Action by C.E.A. Needed

Renters' "Restraint of Trade"

"THE Government should be invited to bring films within its price regulation policy."

According to a member of the Devon and Cornwall branch, this is 'the best way to defeat the renters' policy of "squeeze and grab."

Many of the accepted practices adopted by the renters in his view are in restraint of trade.

The speaker who not unnaturally desires to remain anonymous, made an appeal for the C.E.A. to take concerted action to secure more equitable rentals.

Nyman Joins Anglo

Ken Nyman, former C.E.A. president, has joined the executive staff of Anglo-American Film Corporation. He will be in charge of the company's reissue department and be general exhibitor contact for the company. He began his duties on Monday.

Lou Jackson told the KINE. that Mr. Nyman's wide knowledge of exhibitor problems would, he thought, be specially valuable, especially in connection with British pictures which the company was releasing. He thought exhibitors would welcome the opportunity of meeting one who knew their needs so intimately.

Mr. Nyman is well known in all quarters of the country, as during his year of office as C.E.A. president he made a point of visiting a large number of branches.

"One would think that at a time like this, when the entire nation is engaged in fighting the common foe, no one would wish to enter into a private war," the speaker declared. "The film renters, however, for reasons best known to themselves, and which are beyond me, seem determined to embark upon a policy of squeeze and grab. One hears extraordinary stories of the most outrageous practices, of black lists, of bars, and similar Gestapo-like activities.

"I assert that these practices constitute restraint of trade and, as such, would not bear the light of day.

Gestapo Methods

"To be told, for instance, that because a man does not wish to pay the price for film 'A' he will not be able to book pictures for 'B,' 'C,' and so on, or that renters have agreed to trade with him no longer on a flat rental basis,

Continued on page 35

MOSS RESIGNS FROM A.B.C.

FOLLOWING on discussions that have been taking place between A. G. Allen, chairman of Associated British Cinemas, Ltd., and Arthur S. Moss, the company's general manager, arrangements have now been made whereby Mr. Moss will relinquish his position as general manager of the company in the course of the next few weeks.

These discussions have been of a completely harmonious nature, and Mr. Moss is leaving the company on the friendliest of terms and with the good wishes of the Board.

Mr. Moss had his early cinema training under Will Evans, and eventually became assistant theatre controller for G.-B. and P.C.T. Ten years ago he joined A.B.C., and within a short while was appointed general manager.

A keen and indefatigable executive, his genius for negotiation was quickly recognised by his colleagues of the London and Home Counties branch, whom he successfully represented many times in the conduct of dealings with local authorities. He is a past-chairman of his branch.

IN FEARLESSNESS, IN FAIRNESS, IN HONOUR
ALWAYS TO MIRROR THE LIVING WORLD SO
THAT TRUTH MAY SHINE FORTH CLEARLY,
CLEARLY, UPON BRITISH SCREENS

MAKING
HISTORY
TWICE A
WEEK

BRITISH
PARAMOUNT
NEWS

The Passing of a Trade Genius

C. M. WOOLF



The late C. M. WOOLF

WITH the tragic death of Charles M. Woolf on New Year's Eve, the Trade has lost not only its most courageous and far-seeing chief, but perhaps its most colourful and vital personality.

Only those who have been in a position to watch developments and to follow their growth from their birth through to full achievement can appreciate how the force of character of "C.M." built up from the very modest foundation of W. and F. in a small Frith Street office an organisation the limits of which it is difficult to define, so far-reaching are they.

AN ANOMALY OF E.P.T.

By the City Editor

If the Excess Profits Tax dilemma of Associated Talking Pictures doesn't touch the Chancellor's heart, nothing will. Hitherto I have not had a great deal of sympathy with grouches about the E.P.T. But A.T.P.'s case is, I imagine, an extreme example of inequity.

At the annual meeting last week Stephen L. Courtauld, the chairman, discussed the extremely unfortunate position with considerable restraint. (The speech appears elsewhere.)

He and other members of the Board have financed this company, which seemed about to expire when they took over, and have nursed it back into prosperity at great personal sacrifice of time and money.

Continued on page 35

MANCHESTER ACTION S.O. Ban on Children

Manchester Theatre Royal announces that children under 16 or who appear to be under 16 will not be admitted to any performance on Sundays unless in charge of an adult.

Most cinemas in the city area overtly discourage the attendance of young children at Sunday shows. The attitude of exhibitors with theatres in the suburbs is not so clearly defined.

Judgment and Courage

He looked upon his film interests as a series of challenges to be taken up, and he was always ready to back his opinion up to the hilt. Fortunately, he had judgment as well as daring, and never hesitated to strike the iron while it was hot—generally before other people noticed it was getting hot.

His treatment of the Harold Lloyd series is a good example. Once he put his hand to the job he showed the Trade what a really vigorous selling campaign could achieve, and the Lloyd comedies

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On
All
Fronts

BRITISH
MOVIETONE
NEWS

KINEMATOGRAPH
WEEKLY

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SUBSCRIPTION RATES: Great Britain and
Canada, 30s. per annum, post free. U.S.A.—\$12
per annum, post free. Other countries, 50s. per
annum, post free.

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THE REAL
TRIBUTE

WE start the New Year with a deep shadow suddenly thrown over the Trade. One of our most vital personalities, one of the men on whose strength we have leaned—often without realising it—is no longer with us to indicate by his example the real value of a stout heart allied to a quick wit.

But the work he accomplished lives on. Even to-day, with all the war time stringency of men, materials and studio floor space, we have a concentration of activity in British production, and a record of success which was to be sought for in vain not so many years ago.

For this we have to thank in very large measure the vision of C. M. Woolf, whose convictions were strong enough to force a clear path through the undergrowth of inertia and the opposition of circumstances. He was, fortunately, equipped with the foresight to see possibilities, and at the same time with the energy to translate conceptions into practical achievements.

The full results of his influence on British production are hardly to be estimated yet. Later on, when the present international earthquake is history, it will be possible to assess our status, and to get some idea of what might have been.

We learned a severe lesson in World War No. 1, and it took us many years to recover. If we can say that our efforts to keep the flag of British production flying during this war have succeeded, we shall know to whom the thanks will be largely due. New Year 1943 sees us in better heart than could have been anticipated even a few years ago.

We turn out films to-day which succeed because they deserve to. Plenty of reasons explain their fairness in numbers, but we know we can produce pictures that can rank with the best in the world, and that is the only testimonial that a great pioneer would value.

Long Shots

TO open a New Year on a sombre note is a contradiction to the buoyancy which usually accompanies the season. Yet it is impossible in these notes to do otherwise than join with the many others who have expressed their deep sense of loss at the passing of C. M. Woolf, easily among the Trade's most advanced leaders.

TRIBUTE to his genius is expressed elsewhere in these pages. It must suffice here to recognise that alertness of mind which saw the application of an idea or a proposal in unexpected ways. Although quick to come to a decision, he would counsel further consideration if he felt that the situation needed the setting up of safeguards.

HIS attitude was always a definite one—he was for or he was against, and he was not afraid to take a line of his own, even if unsupported.

PRODUCERS, meeting under the chairmanship of Willie G. Hall on Tuesday, expressed their sense of the loss which the Producers' Association had suffered by Mr. Woolf's death, and stood in silence as a mark of respect and esteem.

THE business before the meeting was largely concerned with the dispute on the cost-of-living bonus for studio employees, regarding which a statement will be made in a few days.

SO Ken Nyman has crossed the floor of the House, so to speak. This doughty champion of the independent exhibitor is now organising the reissue (or, as Lou Jackson prefers, the re-release) department of Anglo-American. Although setting a precedent for presidents of the C.E.A., he is merely following in the footsteps of another exhibitors' champion, George Archibald, who stepped from the C.E.A. office into an important post with United Artists.

WHEN I jocularly asked Ken whether it was a case of poacher turned gamekeeper, or the contrary, Ken soberly desired to have notice of that question. He will not handle reissue sales for Anglo-American, I gather, but, organise the department which makes reissues available.

ONE sympathises with Lou Jackson's desire to use the word re-release instead of reissue, for somehow the latter term has seemed to carry a suggestion of inferiority in some minds. But re-release is too much like pre-release, and may cause confusion.

IT is worth speculating whether the action of Anglo-American in setting up a special department to deal with reissues will become general throughout the Trade. With a threatened shortage of film supply the reissue becomes a much

more important competitor for dates, and the retention of reissue rights by the company first issuing is advocated in many quarters.

ONE of those unfortunate difficulties about film titles has arisen recently, much to the annoyance of one at least of the parties concerned. As far back as last February Ealing Studios announced "Chetnik" as the name of the picture about to take the floor, and has put out publicity under that heading at intervals ever since.

IN America, 20th Century-Fox had a film in production on the subject of General Mihailovich and his guerillas in their struggle to free Jugo-Slav peoples from Nazi oppression. This had the working title of "Seventh Horseman" until October, when the title was changed to "Chetnik," and it has been released in America under that title. Correspondence between the rival units has been going on recently with a view to reaching a happy settlement.

"IN Which We Serve," showing at the Rialto, Coventry Street, W., this week, is setting up a rivalry with "Gone With the Wind" a few yards away, in Leicester Square. "G.W.T.W." is still responsible for long queues, and this week the Noel Coward picture had an even longer one, with majors, captains and one lieutenant-colonel rubbing shoulders against full privates and lance-bombardiers and their lady friends.

"RED" KANN'S resignation from the editorial chair of *Box Office* to become vice-president of Quigley Publications in charge of the Hollywood end, brings back this alert American journalist to the banner under which he served before. He will contribute to both *Motion Picture Herald* and *Motion Picture Daily*.

LAST week the death took place in hospital of Arthur L. Fisher, a former Pathé cameraman who had travelled nearly all over the world in pursuit of news, scenic and interest pictures. He was taken ill while abroad and hastened home in the hope of speedy recovery.

HIS foreign service included visits to Spain, Jerusalem and Malta (where he shot pictures of the abode of the Knights), and in 1932-3 accompanied the Everest Expedition. More recently he had been to America and to the Congo. It was here that he contracted his fatal illness.

CONGRATULATIONS to Carole Landis, 20th Century-Fox star now in England, who was married on Tuesday at the Church of Our Lady of the Assumption and St. Gregory, Warwick Street, W.1, to Capt. Thomas C. Wallace, 8th American Fighter Command.

SORRY to hear Freddie Watts, production manager, Pathé Pictures, has been out of action

recently with an unusually severe attack of lumbago. Despite a determined struggle against it, he was obliged to surrender last week. Here's hoping for an early recovery.

MONDAY'S newsreels contained a vivid sequence of the Russian defenders at Stalingrad repelling and defeating the German invaders. It was interesting to see painted upon guns and tanks names of districts which had probably adopted the various vehicles—such as Nevsky, Stalino, etc.

PROUD as he is of the distinctions awarded by America to two films for the photography of which he is responsible—"In Which We Serve" and "One of Our Aircraft is Missing," Ronald Neame is even more delighted at the fact that on Christmas Eve he became the father of a fine baby boy, to be named Christopher David. Appropriately, in view of the infant's Christmas arrival, Christopher David's godfather is Noel Coward.

MICHAEL POWELL and Emeric Pressburger, too, are delighted at the securing of second place in the American polls with "One of Our Aircraft is Missing," and are additionally gratified that Deborah Kerr has received the distinction of being the only feminine star in the British lists. She and Googie Withers, both of them mentioned in the polls, are the stars of the Archers new production "The Silver Fleet," and the Technicolor epic "The Life and Death of Col. Blimp," both due for delivery to G.F.D. within a few weeks.

IN a week or two Marcel Hellman's first New Year opus, "They Met in The Dark," takes the floor. Details of production are being finalised and important cast assignments made, with notable stars topping the list. The picture is a romantic comedy thriller.

BUD FLANAGAN claims to have found a wit in Tony, the clapper boy on "Theatre Royal." "Ever been up there?" Bud asked him, pointing to the lighting gallery high in the roof. "Been up," said Tony, "why I've fallen off there three times." "What's it feel like?" asked Bud. "Oh, it gets monotonous," was the reply. Bud also tells how Tony approached one of the cast and asked if he might call him Moses because he'd seen him in the "rushes" that morning.

IF you have seen the C.E.A. President's new stream-lined fountain pen, presented by the staff of the Capitol, Edge Hill, Liverpool, of which he is general manager, you will realise how the pen has come to be regarded as mightier than the sword.

WITH a business-like battle-ship-grey finish and a gold nib just peeping out from under the "bonnet" by the tiniest fraction of an inch, it looks just the thing to uphold the dignity of the office W. J. at present holds.

THE STROLLER.

Close-Ups

by
SCREENCOMBER

Lebensraum

Though not yet official, it is said that the critics are to make a special appeal to be exempted from wearing the new Utility suits. Their case is that the restriction on pockets does not provide them with sufficient storage space in which to stow away gift cigars.

Alice in Wardourland

ALICE now found herself in a large room where a number of important-looking gentlemen were passing all kinds of strange objects from hand to hand, round and round a large table, and making a tremendous din in the process.

"Where are we, and what are they doing?" asked the bewildered Alice.

"Shhh," warned the Mad Renter, "We're at a C.E.A. meeting and they're passing things."

"What kind of things?" persisted Alice.

"Why, resolutions, votes of thanks, votes of censure, votes of confidence. In fact, anything from an amendment to the buck," answered the renter airily.

"And why are they meeting?" asked Alice.

"To solve Trade problems, of course," said the Mad Renter.

"So when there aren't any problems I s'pose they just don't meet at all?" said Alice brightly.

"Wrong again," barked the Renter. "That's just the time they have to meet so that they can manufacture a lot of fresh ones."

"Oh dear," said Alice with a nauseating attempt at wit, "no wonder they all seem so much at sea." Whereupon the Renter became really mad and hit her a great whack that sent the obnoxious child reeling across the room, while the assembled exhibitors hurriedly passed a vote of thanks to the Renter.

Point of View

A NOTTINGHAM manager reports that if patrons continue to pull up the seats they will eventually be reduced to sitting on the floor. Obviously, the patrons wish to adopt a scheme suggested here some weeks back that patrons should be allowed to hang upside down from the roof by their toes. Structural alterations are infinitesimal, merely involving either the screen or the projectors being turned upside-down. Our own favourite viewpoint is from under the table but it is such an expensive process that it can hardly be termed practical.

Catch 'Em Young

HOW high is up? How long is an epic? The gradual increase in the time taken to make a British picture has led to the suggestion that babes should enter the studio instead of the kindergarten as producers of English epics. This will minimise the risk of their dying off from old age before their current attraction is completed. After all, if a film director's fair span is threescore years and ten, he has to start early in case of getting behind schedule.

Curfew Hits Blitzed Plymouth

THE peculiar circumstances of the Plymouth cinemas in relation to the local bus curfew, are urged by exhibitors as inviting special consideration by transport authorities.

The bus curfew is fixed at 9.30 p.m. as from January 10. It is feared that this is going to interfere seriously with the attendances at the cinemas, seeing that nearly all patrons live a long way from the cinemas. The latter are located in the midst of the debris of the wrecked city, and this means that all patrons have a considerable distance to travel, and that some have miles to negotiate in the pitchy blackness before they reach home.

At present the cinemas close down at 9 o'clock, there or thereabouts, and, as it is, the staffs have to be "nippy" to catch the last bus at 10.15 p.m., there generally being huge queues to contend with.

Some cinemas are considering altering the times of showing, while others have expressed their intention of carrying on. It is certain that the staffs will have to walk home unless the theatres decide to close earlier. Many think that the black-out is doing more harm to the people's morale, and in accidents, than anything the Hun raiders could do.

Ronald Brunt has succeeded A. F. Carpenter as manager of Odeon, Blackpool. He served on the managerial staff of the Hippodrome and Princess cinemas some years ago.

125 % Cut in Raw Stock

Special "Kine." cable from
"Motion Picture Daily"

WAR PRODUCTION BOARD order allocating raw stock to producers and distributors for the first quarter of 1943 is regarded as liberal by the Trade and permits large users 75 per cent. of their 1941 footage and small ones 88 per cent. Footage of individual newsreel issues has been reduced by 100 to 150 feet.

THE INDUSTRY is still perplexed and still seeking official pronouncements about talent and labour contracts. Apparently outlawed by \$25,000 net salary order and wage stabilisation law prohibiting increases which became effective January 1.

NEW YORK NEWSPAPER film critics pick "In Which We Serve" as best picture of 1942.

GOVERNMENT OFFICIALS have asked Hollywood studios to prepare for 48-hour work week to conserve man-power. The studio week is now 36 hours.

Continued from page 3

THE LATE C. M. WOOLF

His Faith in British Films

must have repaid his backing handsomely enough to reinforce his belief in the possibilities of the business.

Faith in British Skill

But we probably owe our greatest debt to Mr. Woolf for his unswerving faith in British production. "Woman to Woman," I believe, marked the first really important step, and in after years, if ever a proposition was put forward which, by its originality scared off the more conventional production chief, he was the man to set the wheels turning. Long odds never terrified him; in fact they were an added attraction. Who else would have put "Pygmalion" on the studio floor, and on the screens of the world? Or the Technicolor "Mikado"?

His Big Moves

His ventures were, of course, notable in the big spectacular transactions, when lesser men lacked heart. In 1929, for instance, with British production at its low ebb, it was he who came forward and took the major part of the burden in setting Gaumont-British on its feet. As joint managing director of that great combine he worked until 1935, when he determined once more to establish his individual company.

General Film Distributors came into being, and associate organisations included studio and theatre companies. This period corresponds with the very live renaissance of British production which, unfortunately, war checked for a time.

When opportunities came for a return to the greater volume of British film production which he envisaged, the sound guidance which C. M. Woolf gave to the direction of British film policy will have its part in the rebuilding.

A FELLOW PRODUCER'S TRIBUTE

By George Parish

I should like to take the opportunity which has been offered to me to pay tribute to the late C. M. Woolf, whose unexpected death on New Year's Eve has shocked the British film industry.

As my personal contacts were limited to meetings in connection with the British Film Producers' Association, of which he was president, my impressions are restricted to his period of office, but although that was less than a year, I was able to recognise and realise the dynamic force that enabled him to attain the eminent position and exercise such a tremendous influence on the film industry as a whole. The record of his achievements is now common knowledge, and I frequently wondered how he was able to carry out his manifold duties necessitated by the numerous positions he held. In-

Continued at foot of column 4

The Memorial Service

EVIDENCE of the high esteem in which the late C. M. Woolf was held by a wide circle of sorrowing friends was forthcoming at the Memorial Service held in Hampstead Synagogue on Monday afternoon following the funeral in Willesden Jewish Cemetery on Sunday.

The ceremony was moving in its solemnity, the deceased leader's brothers, Abraham and Maurice Woolf, and his sons, John and James Woolf, being the chief mourners. A congregation of 600 to 700 people was present.

Prominent among those attending were his associates in business, J. Arthur Rank, S. F. Ditcham, Isidore, Maurice and David Ostrer, L. W. Farrow, W. W. Jay, H. Rogers, Sam Phillips, M. A. Jacobs (solicitor), Joseph Somlo and Mr. Wood (representing Miss Rogers, Mr. Woolf's personal secretary).

Other members of the Trade who were present included Sam Eckman, Commander A. W. Jarratt, Major Alfred Davis, Arthur Dent, Max Thorpe, Maurice Hyman, Sidney and Cecil Bernstein, S. A. Myers, E. T. Carr and S. Jackson, Major Bates, Earl St. John, R. Hamer, G. Selway, Michael Balcon, W. J. Gell, Sid Taylor, Phil Hyams, Castleton Knight, Lou Morris, John Sutro, A. E. Abrahams, Ken Nyman, Louis Levy, Godfrey Lewis, R. Ainsworth, John de Frene, Aubrey and Neville Hyman, R. Shiers, Major H. E. Davis, Woodham Smith, David Flugelstone, Lt.-Lt. Baring, Arthur Davis, L. Joseph, Bertie Davis, John Davis, Harry Ward, S. Berney (representing W. G. Elcock).

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cessant strain, both mental and physical, were unavoidable, and yet whenever a call came to take up additional appointments with corresponding additional responsibilities "C. M." would accept, provided he was convinced that it would enable him to be of real assistance to the British film industry. He was a man quick to take decisions, and when once taken fully prepared to back them up. Being human, he made mistakes, and, a man of strong opinions and convictions, it was only natural that at times other points of view conflicted with his own.

I always found him courageous, fearless, and a man whose power, individuality and directness were speedily recognised. He could and always did control any meetings over which he presided, and the result of his efforts to assist are too well known to need repetition.

The industry has suffered a very severe loss by his death, particularly at a time when strong, outstanding and fearless personalities were never needed more. The problems facing the production side are grave and vital, and the British Film Producers' Association is unfortunately deprived of its late president's invaluable assistance and guidance when most needed.

It is difficult to see how his place can be adequately filled, and a sense of irreparable loss is being experienced by the passing of such a man from the film industry.



Humphrey Bogart and Ingrid Bergman in Warner's topical film of North African intrigue **CASABLANCA**

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 7 AND WED., JAN. 13

Monday

The Anchor (Columbia)

Private Theatre. 10.45 a.m.

Cast: Bill Elliott, Linda Winters, Dick Curtis, Dub Taylor, Richard Fiske, Stanley Brown and Carl Stockdale. Director: Sam Nelson.

Another adventure of Wild Bill Saunders, with Bill Elliott in the legendary rôle again, and with pretty Linda Winters, the Chaplin discovery, as his leading lady, this "open space" drama promises to provide all the thrills that the action addict could desire.

In addition to its many stirring episodes, the new film unfolds a picturesque pageant of the Old West against the spectacular background of the more remote outposts of a rapidly expanding nation. The action takes place in the setting of the million-acre Rancho del Norte, which Elliott inherits when the owner is murdered by an assassin's bullet. When Elliott, as Wild Bill Saunders, arrives at the ranch, he finds that a gang of murderous outlaws have been terrorising the settlers, slaying, burning and stealing. With the aid of Joan Darcey, daughter of one of the murdered settlers, played by Linda Winters, Saunders wades into the outlaw gang with both guns blazing.

A series of thrilling adventures follow, culminating in a pitched battle against the outlaws until law and order are restored.

Tuesday

Casablanca (Warner)

Warner Theatre. 10.30 a.m.

Cast: Humphrey Bogart, Ingrid Bergman, Paul Henreid, Claude Rains, Conrad Veidt, Peter Lorre, Sydney Greenstreet, S. Z. Sakall, Leonid Kinsky. Director: Michael Curtiz.

Warners regard "Casablanca" as their most notable achievement in timely production. When the film was started, Casablanca was just a spot on the North

African map; by the time it was finished, the city had fallen to Allied invaders and become one of the world's hottest news centres. The screen story catches it just before its capitulation, when it was thronged with European refugees trying to get passports and escape to U.S.A. The Gestapo hunted them, Vichy victimised them.

In these colourful surroundings Sydney Greenstreet runs a black market in visas, while Humphrey Bogart owns the saloon and gambling house—centre of international intrigue. Conrad Veidt is the direct representative of Himmler, tracking down Paul Henreid, who has escaped from a German concentration camp and is now head of the underground working against the Axis. Claude Rains has a grand rôle as the French prefect of police, with an eye for women and a pocket for graft. Into this mesh comes Ingrid Bergman, who had once been Bogart's sweetheart in Paris and is now revealed as the secret wife of Henreid. Her one desire is to ensure the latter's safety; and the way she plays man against man builds the picture to extraordinary dramatic heights.

The production takes every advantage of an urgent theme and dynamic story.

My Sister Eileen (Columbia)

Studio One. 10.45 a.m.

Cast: Rosalind Russell, Brian Aherne, Janet Blair, George Tobias, Allyn Joslyn, Elizabeth Patterson, Grant Mitchell, Richard Quine, June Havoc, Donald MacBride, Gordon Jones, Jeff Donnell, Clyde Fillmore, Minna Philips, Frank Sully and Charles La Torre. Director: Alexander Hall.

For this Rosalind Russell, Brian Aherne, Janet Blair co-starring comedy Columbia paid the highest figure since the memorable "You Can't Take it With You"—£45,000 being paid for the screen rights of the play which has convulsed Broadway with laughter for two years.

Max Gordon, veteran Broadway producer who presented "My Sister Eileen"

on the stage and who saw his three companies in New York and on tour play to a total of nearly 4,000,000 patrons, was brought to Columbia to serve as producer of the picture. The play, which hilariously parallels the life and experiences of the author, Ruth McKenny, was based on her original magazine stories.

Rosalind Russell and Janet Blair are the two sisters, Ruth and Eileen, who come to New York to win fame and fortune (they hope!) as author and actress respectively. Ruth is a reasonably level-headed individual; her kid sister is a blonde and devastating young woman who manages to get into one difficulty after another. Both sisters complicate their life in New York by renting a Greenwich Village basement room, which becomes the happy hunting ground for (it seems to Ruth) every wolf in the big city. Much of the madcap action takes place while this room is literally rocking—blasting operations for a new subway being in progress under the foundations of the weird and wonderful habitat in which the sisters are living.

Brian Aherne is seen as the one editor who becomes interested in Ruth's stories, so much so that he pitches a battle with his more conservative newspaper proprietor on her behalf. How the eye-filling Eileen plays an integral part as a source of inspiration for the more studious sister's stories, transporting them both to ultimate happiness, is the chief motif in the theme that develops.

Old Mother Riley Detective (Anglo-American)

Queensberry Club. 2.30 p.m.

Cast: Arthur Lucan and Kitty McShane. Director: Lance Comfort.

After over a year's absence, Lucan and McShane return to the screen in a new British National subject in which Old Mother Riley comes to grips with a gang of black marketeers. Claimed to be the most uproarious of the Rileys, it is also, from a technical point of view, the most polished of the series. What matters most to exhibitors, however, is that another Riley has been completed for the Riley series, which without exception have proved the most sure-fire box-office of any pictures yet made.

The Brains Trust (Anglo-American)

Queensberry Club. 2.30 p.m.

Cast: Professor Joad, Commander Campbell, Professor Huxley, Donald McCullough, Miss Jenny Lee, Right Hon. Walter Elliott, M.P. Director: Donald Taylor.

With an audience of millions, "The Brains Trust" is far and away the most popular radio feature on the air. Those millions should be eager to see their

unseen heroes on the screen. There are the box-office potentialities of this thirty-minute Strand Film production should be enormous. It will be screened with British National's "Old Mother Riley, Detective."

Wednesday

A Man's World (Columbia)

Studio One. 10.45 a.m.

Cast: William Wright, Marguerite Chapman, Larry Parks, Wayne Gibson, Roger Pryor, Frank Kelly, Ferris Taylor, Edward van Sloan, Clancy Cooper, James Milligan, Lloyd Bridges, Al Hill and Ralph Peters. Director: Charles Barton.

After much searching for a two-listed action story that would prove entertaining as well as timely, Columbia finally hit on the idea of bringing to film fans an inside view of the life in one of America's modern frontier towns where unsung heroes grimly battle against odds to produce precious ore for the united war effort.

"A Man's World," featuring William Wright, Marguerite Chapman and Larry Parks, is the result—screening a thrill-packed story of the fight to open a chromite mine in a savage locality the law forgot but which the Nazis remembered.

Wright and Parks are seen as brothers, co-operators of the mine; while Marguerite Chapman portrays a beautiful nurse who gets shanghaied to the remote locale because she knows too much about a gang murder which occurred in her hospital. How the trio team up to blast Nazi saboteurs out of the way and keep the mine working provides a timely and fast-moving thriller.

Anna Neagle in two "Victoria" Broadcasts

The interest which has been created by Renown's Technicolor offering, "Queen Victoria," featuring Anna Neagle and Anton Walbrook, has prompted the B.B.C. to put on two further broadcasts dealing with the Victorian era.

Anna Neagle's memorable portrayal of Queen Victoria in the film has resulted in her being asked to appear in both broadcasts.

On January 10, under the title of "Her Majesty's Pleasure," the music of the Victorian era and the favourite musical pieces of Queen Victoria are being played with Miss Anna Neagle narrating the broadcast.

On January 31 the radio version of "Queen Victoria," adapted from the play, will be broadcast on the Home and Forces programme. These two plugs for this current subject will be of great value to all exhibitors.



Rosalind Russell, Janet Blair and Effie Shelton in MY SISTER EILEEN (Columbia)

BETTY GRABLE
GLAMOUR GIRL
... No. 1 ...



From a check-up by the "Motion Picture Herald" among all exhibitors throughout the U.S.A. to ascertain the proven money-making stars of 1942. BETTY GRABLE (20th Century-Fox) was voted 'Glamour Girl No. 1', and the biggest box-office bet of the year! She will achieve top box-office honours again in 1943 with "FOOTLIGHT SERENADE", "SPRINGTIME IN THE ROCKIES", "CONEY ISLAND" etc., etc.

SAMUEL GOLDWYN'S GREATEST PROD

Samuel
GOLDWYN
presents

Gary

COOPER

in

THE PRIDE of the YANKEES
THE LIFE of
TERESA WRIGHT
with
WALTER DILL
BEN NANN

THE RIG

Gary Cooper
SIMPLY DELIGHT
FORMANCE

Cooper

Gary
BET

CLEVERLY FASHIONED
ENTERTAINMENT
News of the World

AN IDEAL PART FOR
GARY COOPER
Evening Standard

A VERY MOVING
PICTURE
Sunday Pictorial

IT'S WORTH SEEING
... IF YOU DON'T
LIKE THIS FILM, YOU
DON'T KNOW A FINE
PICTURE WHEN YOU
SEE ONE
Sunday Chronicle

ENDORSED BY TRADE PRESS CRITICS - LAY PR

DUCTION — "GARY COOPER'S BEST."

Daily Mail

GIVES A
GHTFUL PER-
Empire News

IDEALLY CAST
Daily Sketch

A FASCINATING
STUDY PRESENTED
WITH TERRIFIC
PUNCH
Sunday Express

A HONEY... A MAN'S
FILM... FOR WOMEN
Sunday Graphic

PRODUCED ON THE
GRAND SCALE... IT
IS FINELY TOLD,
ACTED WITH SKILL,
DELICACY AND
UNDERSTANDING BY
GARY & TERESA
Daily Express

Cooper... EVEN
BETTER THAN HE WAS IN
"SERGEANT YORK"
The Star

Gary Cooper AT HIS
MOST PERSUASIVE
News Chronicle

Gary Cooper's PERFORM-
ANCE IS UNFORGETTABLE
Daily Mail

Gary COOPER PLAYS WITH ENOR-
MOUS CHARM
Sunday Dispatch

RAY NOBLE AND YOLANDA
Directed by SAM WOOD
Produced by SAMUEL GOLDWYN
Released through RKO Radio Pictures Ltd.
Screen play by Jo Swerling and
Herman J. Mankiewicz
Original story by
Paul Gallico.

CRITICS — AND LARGE WEST END AUDIENCES

UNIVERSAL'S

KINEMATOGRAPH WEEKLY
January 7, 1943

ABBOTT & COSTELLO



*America's
1942
Box Office
Champions*



*TOPSⁱⁿ
MOTION PICTURE
HERALD'S
Money Maker's
Poll*



Two young rascals, Sally Ann Howes and Jacqueline White, in the Associated British special THURSDAY'S CHILD, directed by Rodney Ackland (Pathe)

Pathe's Timely Musical

PENNY-A-WEEK

Workers to Double Contributions

Following an appeal by the British Employers' Confederation and the T.U.C., over 2,000 employers have so far agreed to afford facilities to their workpeople, numbering approximately 300,000, to give increased support to the Red Cross Penny-a-Week Fund. The T.U.C. has also asked its constituent unions to point out to their members that in future the Red Cross and St. John must necessarily depend more and more on the regular contributions of workers throughout the country, and that all those who can afford it should double their weekly contribution.

Three years ago the T.U.C. and the British Employers' Confederation acted as sponsors to the then newly formed Penny-a-Week Fund, and have ever since displayed the greatest interest in its progress. That the Fund to-day has 12 million regular contributors, who are producing £60,000 a week for the Red Cross and St. John, is due in no small degree to their practical help and encouragement.

THAT 20th-FOX SETTLEMENT

Discussed by Devon and Cornwall C.E.A.

Mention was made of a KINE. report which stated "grave concern was expressed at a meeting of the Executive Committee of the London and Home Counties branch, C.E.A., regarding the 20th Century-Fox settlement, and, after discussion, it was decided to send a resolution to the General Council, in which definition of the policy was to be asked for. It was the feeling of the committee that the settlement with 20th Century-Fox recognised the grading principle, against which, one of the famous 'yellow pamphlets' waged war, while the Association, it was urged, had passed a resolution against grading, and this had never been rescinded."

A member who wished his remarks to be "off the record" spoke at considerable length, in the course of which he submitted valuable information, following which VICTOR STEPHENS (Truro) said he felt sorry that the members generally were unable to benefit by the knowledge which the member had imparted.

Milton Crowe, manager of the Faversham Odeon, is at present in a nursing home, his place at the cinema having been taken temporarily by J. H. C. Murray. It is understood that Mr. Crowe is making satisfactory progress.

"THE YANKS ARE COMING"

Pathé announce that a spectacular P.R.C. musical production, "The Yanks Are Coming," is on the way over from the States. Henry King is featured with his orchestra. Most of the action takes place at an Army camp, where the orchestra has joined up in a body, enlisting with William Roberts (a loan-out from M-G-M). Mary Healy is the romantic interest, with King and Roberts rivals for her attention. "Slapsie" Maxie Rosenbloom is the tough buddy of Roberts at the camp. Parkyakarkus plays the part of the agent of Roberts upset at losing his 10 per cent. when the movie crooner enlists. Rosenbloom and Parky furnish plenty of comedy.

Five front-rank vocalists supply rousing and sentimental numbers, which include "The Yanks Are Coming," "I Must Have Priorities on Your Love," "There Will Be No Black-out of Democracy" and "Zip Your Lip." This musical carries an address by President Roosevelt, making an impressive finale for the picture, which should make the film talked about.

Curfew Effect at Southport

At Southport, the 9 p.m. 'bus curfew has, so far, after a week's operation, had very little effect on the attendances at the cinemas.

People who can do so attend the earlier performances, whereas they had been in the habit of attending the later shows. The suburbs are served with an excellent train service, and people who do not live a great distance from the cinemas are more and more acquiring the habit of walking.

There are no 'buses at all on Sundays, and the cinemas are usually crowded, though the performances continue to 10 p.m.

James W. Waiton (67), commissaire of the Ritz, Accrington, fell and broke his leg on December 21 and was detained in hospital.

KINEMA REGRADING FOR N.A.T.K.E. AGREEMENTS

Devon and Cornwall C.E.A. Members Discuss Ways and Means

AGREEMENTS with N.A.T.K.E. involving regrading of cinemas, difficulties under which the General Secretary of the C.E.A. has to work, and troubles arising out of camp competition, were the main subjects debated at last week's meeting of the Devon and Cornwall branch. Leslie G. Hill, who presided, announced that he would be unable to stand for the National Vice-Presidency, and this decision is more fully reported in another column.

With reference to the grading of cinemas not as yet covered by an agreement with the N.A.T.K.E., the Secretary (C. HALDERSON RUNDLE) said he had written T. O'Brien giving him the list so far as he had it, but it was not quite completed. Mr. O'Brien replied:—

I am glad to have your list of cinemas in the Devon and Cornwall branch not covered by agreements, and hope to have at the earliest date the actual gradings.

I think that we should draft a fresh agreement for the cinemas on the basis of the Exeter and Torquay agreement, and include the list with proper gradings, as there will be a demand for these, both from your members and our members.

Will you do this, or shall I? You can do it if you like, so long as you make sure and incorporate the agreements you made for Sunday opening some time ago.

Reopening the Question?

The SECRETARY pointed out that it would not be an easy matter to get a fresh list printed to-day.

The CHAIRMAN: Well, as Mr. O'Brien offers to do it, let him do it.

W. PICKLES (Buckfastleigh) asked if that meant that the whole question of grading was to be put into the melting-pot again.

The SECRETARY said that notice would have to be given before they could do that.

MATRICE PRINCE said he saw no need for it.

The CHAIRMAN said he did not think that Mr. O'Brien meant there should be negotiations for a fresh agreement. He suggested that Mr. Secretary Rundle should write Mr. O'Brien with a view to an understanding.

Overworked H.O.

Referring to correspondence between the Devon and Cornwall branch and the Bristol and West of England branch in the matter of regrading, Mr. RUNDLE said the Bristol branch had tabled a motion for a new C.E.A. grading system, contending that the present system was obsolete, and asked them to support it at a meeting to be held shortly and to which two Devon and Cornwall representatives would be welcomed.

The Chairman (LESLIE G. HILL) and P. MYOTT (Torquay) were appointed representatives.

The SECRETARY said that Mr. Savery (Bristol) had mentioned in his letter that he had asked the General Secretary at Head Office for certain information with reference to grading, and in reply Mr. Fuller wrote that the information asked for was not to hand. He added:

It might interest you to know that some little time ago, when it looked as though we might have to get down to consideration of increasing subscriptions, I asked Mr. Brown to get me some information, not to the same detailed extent as you ask in your letter, but just sufficient to give me the information I needed for considering any revision, and he replied that he simply had not the time to do it.

Please do not think that I am trying to place any obstacle in the way of this matter being reviewed, because I am not. But it cannot go very far at

the moment, because you cannot re-grade cinemas at the present stage until you know what revenue you want to raise, and there might be a number of things to be taken into account in this connection which the committee would report when the time came.

There is no object in giving consideration to those unnamed items at the moment, as they are liable to be materially affected as the war progresses.

From a practical point of view I doubt very much whether any notice of motion could get further at the present time than asking the L.F.P. to take into consideration, when it frames any proposals for revision, the necessity for further divisions in grading.

Have Patience

A member suggested that when a question of such importance was asked of Head Office the officials should be in a position to answer it. If the work of getting out such a reply was too much for the Head Office, additional help should be obtained. After all, official advice was what members of the association paid their subscriptions for.

The CHAIRMAN explained that the meeting would take place shortly, when the matter would be discussed, and suggested that members should exercise a little patience, and probably they would soon get to know all about it.

It was agreed that the Chairman and Mr. Myott should attend the Bristol conference as representatives from Devon and Cornwall. C. H. Rundle, the secretary, who was also chosen, was unable to travel.

Camp Competition

With reference to "bars," FRANK WHEELER (St. Budeaux) complained that Service cinemas showing under-twelve-month-old release films were functioning within two miles of his "house," and he wanted to know whether he was entitled to exercise the "bar" protection.

The CHAIRMAN replied in the affirmative.

Mr. WHEELER said he had threatened to do so, and was told that the films could be secured all the same. He believed they were got from London and that the renter travellers knew nothing about them. Films were booked in London.

With 16-mm. films we have no jurisdiction, remarked the CHAIRMAN.

H. M. WILLIAMS (Lostwithiel) wondered where the supplies were coming from. Some of the films were sent out with no "tracks."

Members were advised to protect themselves with "bars" wherever they thought they were being victimised or meeting with unfair competition.

The branch decided to support the London and Home Counties branch of the C.E.A. in the fight they were making regarding rentals, etc., and in their dispute with 20th Century-Fox settlement.

Other Business

Mr. Hamlin, senr., of Tiverton, was elected as the branch's representative to the East Devon District Information Committee.

Miss Bertha Eliza Strutt, Callington, was accepted as a new member of the branch.

The next meeting of the branch (the annual meeting) will be held on January 26, when the officers will be elected.

LESLIE G. HILL WILL NOT STAND

As Vice-Presidential Candidate

DEVON and Cornwall branch recently extended an invitation to its chairman to stand for election as National Vice-President of the Association. After consideration he has declined the honour. This leaves Capt. S. W. Clift as the only candidate nominated up to the present.



LESLIE G. HILL

STAFFING PROBLEMS DEFEAT S.O.

Ormskirk Exhibitors Don't Want It

Objections raised by cinema proprietors at Ormskirk and Burscough to Sunday opening influenced the Ormskirk Council on December 29 not to proceed with the proposal to authorise Sunday entertainments.

At a previous meeting of the council it was decided, provisionally, to submit draft orders to the Home Secretary. Amongst the objectors to the opening of cinemas were the proprietors of the Regal and Pavilion, Ormskirk, and the Burscough Cinema.

Mrs. Parkes, of the Regal, had informed the Clerk that because of staffing difficulties there was a possibility that the Regal might have to close.

Staffing appears to be the main trouble of the three cinemas. One licensee pointed out that most of the employees were engaged on war work in the daytime and could not work seven days a week.

One councillor said there seemed to be a great deal of objection from the cinema people, but if everybody objected to doing things because of the difficulties the war would never be won. He believed there was a definite need for Sunday cinemas in Ormskirk, at least during the winter months.

On a vote being taken, nine members voted "against," and eight "for," the draft order being proceeded with. Hence, there will be no Sunday opening.

LESLIE G. HILL, chairman of the Devon and Cornwall branch, referred to the invitation of the branch made at the previous meeting to allow his name to go forward as nominee for the vice-chairmanship of the association. He had carefully considered the kindly feeling which prompted the members and fully appreciated the honour, but he had also considered the obligations which such a position called for.

Thank You, but—

As one who had served the association in various ways, particularly in attending committee meetings in London, he had come to realise the tremendous amount of work which honorary officers of the association were called upon to do. Owing to the strenuous times which the country was experiencing, that work looked like increasing, and members of the Association could not be too grateful to the officials for what they were doing in their interest.

The position of president was regarded as the highest honour that could be conferred upon a member. The association was getting stronger and stronger, not only in its relationship to the Government, but also in its relationship to the general public.

The invitation extended to him last month was proof to him that they appreciated his services and that he had gained their confidence. There was nothing he would have liked better than to accept it, but, all things considered, he begged them to allow him to decline the invitation this year. Perhaps next year, if members felt in the same mind and again nominated him, the conditions might be such as to enable him to accept.

Branch Regrets

MATRICE PRINCE (Barnstaple) was sorry Mr. Hill felt it necessary to refuse the invitation, but he knew that he was speaking for all present when he said that, should Mr. Hill accept next year, they would all fight very hard for his success.

If Mr. Hill had something to say he said it, whether palatable or unpalatable, and he usually advanced his arguments with sound common sense and accuracy of detail. Mr. Hill was an out-and-out fighter and strictly honest in his motives. Such a man was bound to go far in any organisation.

W. FARRANT GILLEY (Torquay) associated himself with Mr. Prince's remarks. The sagacity he had shown as their chairman was reflected in the manner in which he had considered the branch's invitation to allow himself to be nominated and the views he had placed before them with regard to the position. To do the work thoroughly, almost the whole of one's time was necessary. Mr. Hill already devoted a great deal of his time to the work he did as their representative on the General Council of the association, and he would support him up to the hilt if he were nominated next year.

By waiting another year, T. J. R. TAYLOR (Newton Abbot) thought that lustre would be added to the laurels that Mr. Hill had already won.

C.M.A. TO MEET IN BIRMINGHAM

The KINE. understands that the N.A.T.K.E. hope to arrange a meeting of cinema managers in Birmingham in the near future to discuss the local position regarding the recently formed Managers' Association.



A scene from ISLE OF MISSING MEN, starring John Howard with Helen Gilbert (Pathe.) Reviewed in this issue.

Cinematarians' New Year Frolic

C.T.B.F. BENEFITS

TALENTED Cinematarians provided excellent entertainment at the festive luncheon meeting, held at the Regal café on December 30, when there was an all but record attendance of 73 members, approximately half the strength of the Society. A good time was had by all and the C.T.B.F. benefited to the extent of £55.

T. S. Dawson, who presided, made a speech which was a model of spicy brevity. Here it is verbatim: "Our proceedings to-day are different from usual. I wish you a happy, prosperous and victorious 1943." That's the chairman's speech, that was.

After that, the fire of soul was kindled at the taper of conviviality—as Dick Swiveller would have said. Charlie Ginger (A.B.F.D.) told a moving story of how he was rescued from being a motor salesman, and after selling a car to First National in December, 1923, was persuaded to join the staff of film salesman and lived happily ever after. Bert Stanbury (National Screen Services), whose musical work for the films is well known, was in scintillating form. Most enjoyable of his numbers was his series of thumb-nail sketches of leading members of the trade set to music. Bert Stanbury put the spotlight on W. J. Speakman, T. S. Dawson, Coun. W. Woolstencroft, R. Hartley, S. Macgregor, S. W. Pink, W. Shilton, H. Newbould, Joe Fuller, S. Redford, Austin Mortimer. Other entertainers were Jack Parker (conjurer), Miss Agnes Bailey, Austin Mortimer and Gordon Smith.

High spot of the proceedings was an auction sale to raise the wind for the C.T.B.F.

Harold Brooks (G.F.D.) mounted the rostrum and accused himself

of breaking the law on counts which he carefully enumerated, but afterwards assuaged his conscience by handing over the useful sum of £44 17s. 6d., which, together with £10 realised by a raffle, resulted in £54 17s. 6d. being sent off to the C.T.B.F.

The Auction

Gifts for the auction sale and raffle were donated by members of the Council: J. Brearley, Gordon Smith (20th Century-Fox), Mrs. T. E. Robinson, S. W. Pink, S. Redford, J. Gomersall, W. J. Speakman, R. Sutton Dawes, Harold White, A. Mortimer and A. Bennett—Blinkhorn E. Gratton-Milloy. With such a high-speed rip-snorting auctioneer as Harold Brooks there were precious few bargains, but perhaps one of the best was a golden sovereign which realised £3.

This is the first time the Manchester Kinema Trade has held a year-end party so completely remote from the ordinary everyday affairs of business. Stan. W. Pink, as organiser, did his job with conspicuous ability.

Next meeting of Cinematarians will be on February 5.

Earlier Sunday Night Shows

Efforts are being made by the Bury Kinema managers to complete their Sunday evening shows in time to enable patrons to travel home before, or by, the last motor-buses, which leave the town centre at 9 p.m.

At present the opening hours are 7.30 p.m. to 9.30 p.m. It is proposed that the revised hours should be 7 p.m. to 9 p.m.

The Watch Committee has left the decision to the January meeting of the Town Council.

About 100 children and other relatives of the Gravesend and District P.O.W. Next-of-Kin Association were entertained by the management of the Regal, Gravesend.



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FIVE "MAYFAIR" COMPANIES

NEW PRIVATE COMPANIES

Mayfair Circuit (Artists), Ltd.—Registered December 23. Capital, £1,050 in 1,000 6 per cent. cumulative preference shares of £1 and 1,000 ordinary shares of 1s. each. Music-hall and cinema proprietors and managers, etc. Solicitors: Upton, Britton and Lumb. Registered office: Westminster Bank Chambers, Station Road, Harrow-on-the-Hill, Mdx.

Mayfair Circuit (Banbury), Ltd.—Registered December 1. Capital, £5,250 in 5,000 6 per cent. cumulative preference shares of £1 each and 5,000 ordinary shares of 1s. each. Cinema proprietors, etc. Solicitors: Upton, Britton and Lumb, 37, Bedford Square, W.C.1.

Mayfair Circuit (New Milton), Ltd.—Registered December 17. Capital, £5,250 in 5,000 6 per cent. cumulative preference shares of £1 each and 5,000 ordinary shares of 1s. each. Objects and other particulars similar to Mayfair Circuit (Banbury), Ltd. (q.v.).

Mayfair Circuit (Sutton Coldfield), Ltd.—Registered December 17. Capital, £5,250 in 5,000 6 per cent. cumulative preference shares of £1 each and 5,000 ordinary shares of 1s. each. Objects and other particulars similar to Mayfair Circuit (Banbury), Ltd. (q.v.).

Cambridge Ballroom, Ltd.—Registered December 19. Capital, £5,050 in 1,000 preference shares of £1 and 1,000 ordinary shares of 1s. each. Dance hall and cinema proprietors, etc. Secretary: E. E. Perriman. Solicitors: Upton, Britton and Lumb, W.C.1. Registered office: Rex Ballroom, Magrath Avenue, Cambridge.

Scenario Institute, Ltd.—Registered December 18. Capital, £1,000 in 1,000 shares of £1 each. To protect the character, status and interest of the profession of scenario writers in the Film Industry, etc. Solicitors: Richards, Butler and Co. 88, Leadenhall Street, E.C.3.

Eden Films, Ltd.—Registered December 23. Capital, £1,000 in 1,000 shares of £1 each. Film renters, distributors and producers, etc. Solicitors: Kenneth Brown, Baker, Baker, Essex House, W.C.2.

Optiquality, Ltd.—Registered December 21. Capital, £1,000 in 1,000 shares of £1 each. Opticians, manufacturers of and wholesale and retail dealers in lenses, kine. cameras, etc. The directors are: Amy F. Huxtable (director of Aubrey, Huxtable, Ltd.), and Wm. H. Huxtable, both of 56, Scarisbrick New Road, Southport, Lancs. Registered office, 56, Scarisbrick New Road, Southport.

Soundstuffs, Ltd.—Registered December 19. Capital, £1,000 in 1,000 shares of £1 each. Dealers in microphones, sound reproducing and picture producing apparatus, etc. The directors are: Walter Barr, Balnacrraig Avenue, N.W.10; Barnett Gold, 14, Cheyne Walk, N.W.4; Maurice E. Angel, 90, Beverley Drive, Queensbury, Mdx. The two first named are directors of B. G. (London), Ltd. Registered office: 17-19, Stratford Place, W.1.

MORTGAGES AND CHARGES

Anglo-Scottish Theatres, Ltd., Avon House, 362-6, Oxford Street, W.1.—First debenture, charged on the freehold of the Pyramid, Ashton-on-Mersey, and the leasehold of the Lido, and certain other property at Kingsway, Burnage, Manchester. Dated December 1, 1942, to secure £68,000. Holders: Branch Nominees, Ltd.

SATISFACTIONS

North-Eastern Entertainments, Ltd., 58, Street Lane, Leeds, 8.—Satisfaction in full on December 11, 1942, of mortgages dated October 30, 1936, and February 6, 1939, and registered November 12, 1936, and February 16, 1939.

Rickenya, Ltd., cinema proprietors, etc., 21, Soho Square, W.1.—Satisfaction in full on December 10, 1942, of two mortgages or charges dated June 21, 1939, and May 16, 1939, and registered June 24, 1939, and May 23, 1939, securing all moneys due or to become due from the company to Barclays Bank, Ltd.

SHARE MARKET

	This Week.	Move-ment.
African Theatres Ord.	58-3	—
Assoc. Brit. Pic. Corp. 5/-		
Ord.	14/-	+ 1/-
" 6% Pref.	24/-	+ -/6
" 5% Debs.	£103	+ 10/-
A.P.P.H. Ord.	19/1½	- -/4½
Brit. & Dom. Films £1	3/-	—
Brit. Lion Pref. Ord.	9/6	+ -/6
Capital Prov. News 5/-	4/-	—
Cine. Television Dfd (6d.)	2/6	+ -/6
Dufay-Chromex 5/- Ord.	2/-	- -/2½
Gaumont British Ord. 10/-	12/6	+ -/6
" "A" Ord.	6/1½	+ -/3
" 5½% 1st Pref.	20/1½	+ -/4½
" 4½% New Debs.	£99½	- 17/6
General The. Prefd.	12/6	—
" 6½% 1st Mort. Deb.	£100½	+ 5/-
Mde. Tussaud 1/- Def.	1/6	+ -/4½
" £1 Prefd. Ord.	13/4½	—
Moss Empires £1 Ord.	34/3	—
" £1 Cum. Pref.	20/3	+ -/3
Odeon 5/- Ord.	14/7½	+ -/2
" 6% Pref.	20/6	—
Odeon 5/- Debs.	£101	- 5/-
P.C.T. 7½ Ptg. Pf. Ord.	26/6	+ -/6
" Cum. "A" Pref. £1	26/9	—
" Cum. "B" Pref.	26/10½	+ -/10½
" Const. 7% Pref.	25/4½	- -/1½
Sound City (Films) 6% Pref. 6/-		
Stoll Th. Corp.	11/-	+ 1/1½
Twentieth Cent. Ord.	1/3	+ -/2½
" 6% Pref.	3/6	—
Union Cinemas Ord.	2/6	—
" 1st Pref.	20/6	+ -/3
" 2nd Pref.	19/1½	—

£1 shares unless otherwise stated.

Kinema Issues in Demand

THE turn of the year has seen a distinct revival again in the interest in cinema shares. Big groups and smaller groups were affected alike.

Among the big groups A.B.P.C. issues were prominent with a rise of 1s. to 14s. in the 5s. ordinary, of 6d. to 24s. in the 6 per cent. pref., and of 10s. to £103 in the 5 per cent. debentures. Gaumont-British 10s. ordinary rose 6d. to 12s. 6d., and the 1st preference 4½d. to 20s. 1½d. Odeon ordinary were the turn harder at 14s. 7½d. In the P.C.T. group, the 7½ per cent. preferred ordinary advanced 6d. to 26s. 6d., while the "B" pref., at 26s. 10½d., improved 10½d. Outstanding among the smaller concerns was a further sharp rise in Stoll Theatre Corporation to 11s., a rise of 1s. 1½d. on the week.

British Lion preferred ordinary also attracted some attention and appreciated from 9s. to 9s. 6d. Cinema Television 6d. deferred rose 6d. to 2s. 6d., while Madame Tussaud 1s. deferred rallied 4½d. to 1s. 6d. Twentieth Century ordinary put on 2½d. at 1s. 3d.

There were one or two declines, including the fall of 4½d. to 19s. 1½d. by A.P.P.H. ordinary. Gaumont debentures were also offered and declined 17s. 6d. to £99½. Dufay Chromex 5s. ordinary fell 2½d. to 2s.

Beat Off Night Attack by Three Men

As he was placing a bag containing takings at the Majestic, Clapham, into the night safe of a bank in High Street, Clapham, Maurice Cohen (50), of Levington Road, Hendon, was attacked by three civilians. Cohen was accompanied by an assistant, Arthur Sherriff, and a fight ensued.

The attempt to steal the bag was frustrated, but Cohen was taken to hospital suffering from head injuries. Sherriff received cuts about the face. The attackers escaped in the darkness.

Accrington Justices on December 30 dismissed a case in which it was alleged A. W. Knowles, Hawsworth Road, Accrington, had used petrol for an unlawful purpose by driving home after a cinema show.

Defendant said he had visited various contracts upon which he was engaged, and after a hard day he decided to visit the cinema before returning home. It involved no extra journey.

S. L. COURTAULD EXPLAINS A.T.P. POSITION

Its Future as a Holding Company

ALTHOUGH the efforts of the A.T.P. directors and personnel have been successful in the rehabilitation of the company, the incidence of the Excess Profits Tax has totally nullified their success, declared the chairman, S. L. Courtauld, at last week's general meeting of Associated Talking Pictures, Ltd.

Mr. Courtauld pointed out that the company and its subsidiaries during the period of four years ended June 30, 1942, showed profits approximating £149,000, and the total liability during that period of the group to E.P.T. is estimated at £140,000.

In his address to shareholders, Mr. Courtauld pointed out that the amount of rather more than £87,000 which was shown in the balance sheet at June 30, 1941, as the amount then invested in productions has been recovered by the company during the year, in addition to which further revenue has accrued from films produced in the earlier years. The bank overdraft was materially reduced up to the date of the balance sheet now before you and has since been temporarily extinguished.

Tragic Taxation

By virtue of the separate financing of Ealing Studios, Ltd., the company has now been able to relieve itself of all manufacturing liabilities and is in what would normally be the very satisfactory position of collecting its revenues in a free and unfettered way. The incidence of Excess Profits Tax, however, has hit the company more severely than most. Reduced to basic facts, the position is that any profits accruing to the company or its subsidiaries are virtually subject to Excess Profits Tax at 100 per cent., thus leaving no balance whatever available for the use of the company for reduction of indebtedness or operational purposes other than the rebate of 20 per cent. of the tax which, in certain circumstances, will be available to the taxpayer at some undetermined date after the present war.

The Position

Putting this into figures reveals the following position: During the period of four years ended June 30, 1942, profits totalled approximately £149,000, against which the total liability of the group of companies to Excess Profits Tax is estimated at £140,000. Even in these days of acute taxation your directors find it difficult to accept this literally. If this estimate of the liability should prove to be well founded it is difficult to see how the company can continue as an operating company or what point there could be in endeavouring so to continue.

The films which have been produced in Ealing Studios have gradually established themselves as probably the best consistent output of films in small number of any production enterprise in the country. It is, of course, true that, in the last 18 months especially, theatre receipts have shown an increase, but, on the other hand, manufacturing costs have risen to an even greater degree. It

is regrettable that the adverse record of the companies in the earlier years should now be the means of precluding the companies from obtaining any current benefit whatever from their immeasurably improved manufacturing operations.

Shareholders will, I am sure, realise that the present position is materially more serious for those who have supported the enterprise over a long period of years with considerable sums of money by way of bank overdraft and otherwise than it is for the shareholders whose financial stake was virtually lost in the very early days of the company's operations.

The Financial Position

The company is, therefore, in the following position: It owns the unexpired residual exploitation values in all the films produced by it in the past. Additionally, it owns one-half of the share capital of Ealing Studios, Ltd., the trading operations of which company, although they have not resulted in a profit up to the date of the present balance sheet, give indications of being more satisfactory in the future. The company also owns the whole of the share capital of Associated British Film Distributors, Ltd., the distributing company.

On the other hand, your company has a substantial, but at present unascertained, liability to the Inland Revenue for Excess Profits Tax, in addition to the liability in respect of the £24,000 debentures which appeared on the balance sheet at June 30 last. In the face of this position, it is obviously not possible for your company to function as an operating company.

The company can only be maintained upon the basis of a holding company for the assets to which I have referred unless some steps could be thought out whereby the whole structure of the group of companies were changed. In this respect I am sure shareholders will appreciate that the present is not by any means an easy time for such an operation, although I think I can assume that any proposals in this respect would be welcomed by shareholders.

Will Carry On

Although no financial benefit can accrue, at all events for some very material time, if at all, shareholders will be interested to know that the personnel employed at these studios are representative of the highest grade of technician in the industry. They have turned out such films as "Convoy," "Ships With Wings," "Next of Kin," "The Foreman Went to France" and "Went the Day Well?" to name only a few. So long as we have the skilled technical man-power at present at our disposal and so long as the prevailing conditions render it in any way possible, it is the intention of the studios to continue with the manufacture of films irrespective of the fact that, under the prevailing Excess Profits Tax provisions, it cannot prove of any present financial gain to the company or to its subsidiaries.

Stephen Courtauld presided at the general meeting which was held on Wednesday in last week, at which the reports and accounts were approved and unanimously adopted. The chairman and Major R. P. Baker, F.C.A., managing director, were unanimously re-elected directors.

M-G-M's SHORT LIST OF NOTEWORTHY PICTURES

Big Technicolor Musical

DETAILS of some of the more important productions preparing for early shooting at the M-G-M studios have recently been issued. Although war backgrounds seem to predominate, the lighter side has not been neglected, and many famous comedy stars are being cast in appropriate material. A big Technicolor Musical is also contemplated.

Completely reversing the time-honoured custom of fading-out a motion picture on a wedding scene, Joan Crawford and Fred MacMurray begin one by repeating their vows in the new Metro-Goldwyn-Mayer production, "Above Suspicion," which has just gone into production. The set represented Oxford University. Through the corridors lined with students walked Miss Crawford, splendid in bridal finery, and MacMurray in traditional attire. Thus began the exciting adventure story based on the popular novel by Helen MacInnes.

"Above Suspicion" tells the story of an American professor at Oxford and his bride. Because he is a well-known figure on the Continent, and because this location has been chosen for a honeymoon, he is entrusted with a secret mission by friends of the British Foreign Office. His assignment is to discover the whereabouts of a British agent who has been missing for several months from his post in Southern Germany. The adventures of the professor and his bride in their efforts successfully to carry out this mission make for many thrilling screen moments.

Supporting cast includes such screen personalities as Conrad Veidt, Basil Rathbone and Reginald Owen. Richard Thorpe is directing and Victor Saville producing.

Commando Scenes

A veteran of 12 years' campaigning in the Sudan, Egypt, Arabia and France, Major Ramsay-Hill, formerly of the British Army, is acting as technical adviser for Commando scenes in "Assignment in Brittany." On completion of his task the major expects to report for service with the United States Air Corps intelligence. Previously, he was technical expert on "Cairo."

Director Jack Conway plans to complete these final sequences of the espionage drama very shortly.

"Russia"

Gregory Ratoff has begun preparations for an epic film, "Russia." He and producer Joseph Pasternak have begun assembling the largest library of Tchaikowsky compositions in existence. Radio stations and concert halls are to be polled to determine which of the great Russian composer's music are most popular with audiences. Compositions selected will be used in scoring the monumental picture.

The screen play dealing with Russia's titanic struggle for survival is being written by Paul Jarrico and Richard Collins.

"Paper Chase"

International adventurers, a Nazi spy and sabotage ring operating in a big American city,

and amateur detective activities of a young lawyer and girl detective-story writer, who bring the criminals to justice, figure in high adventure in "Paper Chase," new novel by Oliver Weld Bayer, purchased by M-G-M and to be produced as a screen play by Arthur Field.

The story opens with a thrilling plane crash, and adventure and intrigue follow fast from then on. Important rôles include the hero and heroine, a pair of adventurers and spies, and a mysterious character who is the beneficiary under the will of four millionaires, and who precipitates the plot action.

Lana Turner as Film Star

Lana Turner will play the part of a film star in M-G-M's Technicolor screen version of "Best Foot Forward," the Broadway musical comedy success produced by George Abbott last season.

Virginia Weidler has already been assigned the rôle of her collegiate rival. Several important members of the original stage company have been signed for the film, among them being Gil Stratton, Nancy Walker, June Allyson, Tommy Dix, Jack Jordan and Kenny Bowers. Harry James' orchestra will be featured. Eddie Buzzell will direct.

Garson and Pidgeon Co-star

For the third time Greer Garson and Walter Pidgeon will be co-starred. This time they will appear as Marie Curie and Pierre Curie in "Madame Curie."

Directing the pair in the filmisation of the famous scientists' lives will be Albert Lewin, who recently directed "The Moon and Sixpence." Sidney Franklin, of "Mrs. Miniver" fame, will produce.

"Madame Curie," from the story by her daughter, Eve Curie, is scheduled to go before the cameras in the near future.

Laurel and Hardy

Horace McNally, ex-New York lawyer, has been cast in the male romantic lead in "Air Raid Wardens," with Laurel and Hardy, at M-G-M.

He will appear opposite Jacqueline White, niece of United States Secretary for the Navy, Frank Knox. She also distinguished herself as a student at the University of California at Los Angeles, starring there in "Ah, Wilderness," as a result of which she won a studio contract.

McNally abandoned law to appear in the Broadway play "The Man Who Killed Lincoln." He played subsequently in "Johnny Belinda" and "The Wookey." He joined M-G-M in 1942. "Air Raid Wardens" is listed for early production with Edward Sedgwick as director.



Marjorie Woodworth in *FLYING WITH MUSIC* (United Artists)

Two Big U.A. Offerings

"The Powers Girl"

Expectations that Charles Rogers' first picture for United Artists release, entitled in the United States "The Powers Girl," will hit a very high standard of entertainment are fully borne out according to cabled reports just received in London.

In a cable to E. T. Carr, Arthur Kelly describes the production as "a very marvellous musical and entertaining picture with which you will be delighted," confirming other equally enthusiastic reports already received.

The same cable advises alteration of title for this country to "Hello Beautiful!"

The tremendous cast includes Anne Shirley, Carole Landis, George Murphy, Dennis Day, Allan Mowbray, plus Benny Goodman and his band, and America's 50 most beautiful models, directed by Norman Z. McLeod.

"I MARRIED A WITCH"

Slated by U.A. for early release in the New Year, the Cinema Guild comedy, "I Married a Witch," co-stars Veronica Lake and Fredric March, with Susan Hayward, and Robert Benchley, directed by Rene Clair.

The screen-play is based upon a famous Thorne-Smith adventure-romance about a "screwy" witch-girl with a purpose.

United States reports describe the picture as "A delicious piece of merriment"; "Wonderful entertainment."

Golden Wedding

Manager of the Palace, Wilmslow, near Manchester, Charles Birch, on January 1 celebrated his golden wedding. He and Mrs. Birch have received messages of congratulation from members of the Trade and local friends. For 18 years Mr. Birch had been associated with the management of the Deansgate P.H., Manchester, until he went to the Palace 12 years ago.

EIGHT MAJOR PRODUCTIONS IN WEEK

20th-Fox Hustle

MAINTAINING their high rate of studio activity, 20th Century-Fox have eight major productions now before the cameras.

With many important subjects such as "Springtime in the Rockies," "The Black Swan," "Thunder Birds," "China Girl," "Crash Dive," "The Immortal Sergeant," and "Coney Island," either in the cutting room or already completed, the company is well ahead with their great line-up. Those now shooting include "Hello, Frisco, Hello," "The Moon is Down," "Margin for Error," "Secret Mission," "Tampico," "Diplomatic Courier," "Torpedo Squadron 8," "Bad Man of Texas," and "One Among Many."

Alice Returns

Music, comedy and drama are represented in these productions, "Hello, Frisco, Hello," one of the studio's most ambitious Technicolor musicals, marks the return to the screen after many months, of Alice Faye and co-stars her with John Payne and Jack Oakie. "The Moon is Down," the dramatization of John Steinbeck's unusual war novel, features Henry Travers, Cedric Hardwicke, Goetz von Eyeck, and Laird Cregar in its cast. Intrigue, comedy and romance are the ingredients of "Margin for Error." Clare Boothe's famous stage comedy which is being filmed with an outstanding cast, including Joan Bennett, Milton Berle, Otto Preminger and Carl Esmond.

Timeliness

Topical thrills and drama are promised in "Secret Mission" (tentative title), a story of commandos, starring John Sutton, Annabella, and Lee J. Cobb; "Diplomatic Courier," starring Don Ameche, and "Torpedo Squadron 8," based on real life adventure, and featuring John Sutton and Preston Foster.

"Tampico" serves as Jean Gabin's second starring vehicle for the company, and is a thrilling sea story of merchant shipping in which the rugged Continental star will play with Gene Tierney and others. Cast details of "Bad Man of Texas" and Damon Runyon's "One Among Many" are not yet to hand, but latest news indicated that important names were being lined up for these two subjects.

In addition to these eight major productions, there are, of course, many films such as "He Hired the Boss," "Quiet, Please Murder," "Over My Dead Body," "Dixie Dugan," and the tentatively titled "Murder, Murder, Everywhere" in various stages of production and editing.

The staff of the Regal, West Hartlepool, presented Cyril Last, their manager, with an inscribed wallet as a Christmas present.

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THE GIRLS WHO MADE THE TOWN CRY — OH ME—OH MY!

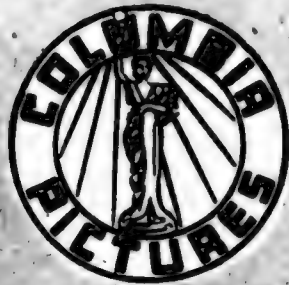


Columbia

ROSALIND RUSSELL BRIAN AHERNE JANE WARRING



Directed by ALFRED HITCHCOCK



SELL
MET BLAIR

MY SISTER EILEEN



TRADE SHOW
TUESDAY, JANUARY 12
STUDIO ONE
10.45 A.M.

MY SISTER EILEEN

"Columbia has knockout comedy in MY SISTER EILEEN!"

"MY SISTER EILEEN is a howling success!"

"MY SISTER EILEEN wows audience in film form . . . is immeasurably superior to the footlights version!"

"One of the most sensational laugh riots to light the screen in a long time!"

"Smash box-office entertainment. Something extra special for the exhibitor!"

"Riotous! The laughs . . . are roars!"

"Success of MY SISTER EILEEN on the stage will be nothing compared to the hit it will make at the box-office of film theatres . . . Adds another solid-money comedy to Columbia string!"

"Columbia and exhibitors are in for a bumper crop of B. O. returns!"





From Our Letter Bag

C.M.A. Hits Back

"A SELF-GOVERNING BODY"

IN the issue of December 24, Mr. Scott-Buccleuch again called upon managers to form themselves into an association designed to operate in conjunction with the C.E.A. . . . Mr. Arthur Higgins, on December 31, hastens to support him . . .

Permit me to correct these gentlemen on a few points. The C.M.A. is not part and parcel of the staff organisation, as they suggest; it is an entirely self-governing body, and its membership is restricted to managerial personnel. The C.M.A. has linked itself to the most inclusive organisation operating within the business, and with the Trade Union movement as a whole; and this is indicative not of retrogression but of progression towards carrying into practice those democratic principles for which the United Nations are supposed to be fighting the present war.

Contrary to what Mr. Higgins states, the managers who have joined the C.M.A. have experienced a great resurgence of their social conscience and self-respect (as any who have attended their meetings could testify); and their individuality, previously suppressed in isolation, has experienced a great release in the collective strength and good will of their fellow members.

Mr. Higgins' allusion to C.M.A. propaganda as a "high-flown kite" that "has dropped to earth with a resounding thud" is not only bad rhetoric but plain nonsense, and could be dismissed as such without comment but for the implication that the organisation itself had foundered, or was about to founder.

The very opposite is the case. The C.M.A. membership and enthusiasm continue to grow. No lasting national organisation was built in three months (the present age of the C.M.A.), and the C.M.A. is no exception; but by the end of the present year I make bold to

Googie Withers with Dorothy Gordon in the Archers production *THE SILVER FLEET*, written and directed by Vernon Sewell and Gordon Wellesley

forecast that the present membership of 800 will be considerably increased, and that virile branches will be operating in many parts of the country.

Nevertheless, these two gentlemen are quite free, if they wish to do so, to form their rival organisation, "representative of the best in the industry," as Mr. Higgins puts it. *The personal reflection on the present membership of the C.M.A. is unmistakable and deplorable.*

If these two gentlemen are so unadvised as to believe that they can launch a new movement by casting odium on a substantial number of their brother managers, the members of the C.M.A. can surely bear the insult with fortitude and face the future with sublime confidence.

W. L. PEMBER.

Acting National Secretary,
C.M.A.

Transport Curfew Protest

The managements of the five Birmingham city cinemas are anxiously awaiting developments concerning the proposed 9.15 p.m. transport curfew for the city under the Order made by Sir Arnold Musto (Midland Regional Transport Commissioner) to operate from Monday to Friday inclusive as and from Sunday, January 24.

This is being opposed by the Emergency Committee of the City Council, who are making direct representations to the Minister of War Transport, urging the abandonment of the proposed Order in the interest of all sections of the public.

Hon. Treasurer "Len" Grice announces that all recipients from the Birmingham and Midland Trade Benevolent Fund will this week receive a Christmas gift in the form of an increased allowance.

3-STAR COMEDY HEADS COLUMBIA TRADE SHOWS

"My Sister Eileen" Tops Six Offerings

A LAUGH-PACKED comedy that rocked Broadway for two years—"My Sister Eileen"—which on its translation to the screen has produced one of the biggest American grosses in Columbia's history, now comes to this country, and has pride of place in the latest line-up of Trade shows scheduled for imminent showing.

It is anticipated that "My Sister Eileen" will be a worthy follow-up to the outstanding success of "The Talk of the Town." As with the last named, the film, which co-stars Rosalind Russell, Janet Blair and Brian Aherne, will be given a double West End premiere at the Gaumont and the Marble Arch Pavilion to cope with the volume of business foreshadowed by the film. Trade show of the picture is set for Tuesday, January 12, Studio One, at 10.45 a.m.

Drama and diverting comedy figure in the representative group of new pictures also to be Trade shown.

The complete list is as follows:—

Monday, January 11, *The Anchor*, Columbia's Private Theatre, 10.45 a.m.

Tuesday, January 12, *My Sister Eileen*, Studio One, 10.45 a.m.

Wednesday, January 13, *A Man's World*, Studio One, 10.45 a.m.

Thursday, January 14, *Stand By All Networks*, Studio One, 10.45 a.m.

Friday, January 15, *The Daring Young Man*, Studio One, 10.45 a.m.

Monday, January 18, *False Clues*, Private Theatre, 10.45 a.m.

Carefree Careerists

In a variety of uproarious situations "My Sister Eileen" tells the diverting story of two would-be careerists from a small town and their mental and emotional assault on sceptical New York City. A large slice of the fun takes place in the room that the two sisters rent in New York's "arty" quarter while drilling operations for a new subway are going on under their very feet, and a strange assortment of eccentric characters drift into and out of their joint lives. Rosalind Russell is seen as Ruth, writer of stories at which editors shy, Brian Aherne as the one editor who gets interested in the writer as well as what she has written, and Janet Blair as the eye-filling Eileen, who is stage-struck but who never needs a stage so long as there are any men around.

The combination of "art," oomph and inspired lunacy offer situations from which Alexander Hall has deftly extracted the ultimate in crazy comedy.

Warning to Saboteurs

"A Man's World" is described as a sphere of activity in which "men ask no questions, women reveal no pasts and spies expect no mercy," which aptly sums up a thrill-filled melodrama featuring William Wright, Marguerite Chapman and Larry Parks. Directed by Charles Barton, the

story details the adventures of a small band of prospectors working to find a metal precious to the war effort and thwarting Nazi saboteurs in the process.

Nefarious Nazis

With Florence Rice and John Beal featuring, "Stand By All Networks" also offers a wide variety of thrills, with the director, Lew Landers, setting an exciting tempo throughout. Beal is seen as an "on the scene" commentator, broadcasting the news which is world-shaking war history. How Nazi agents "dub" his voice in an attempt to create disunity in a nation provides the pivot on which this spy story swivels.

Goofy but Game

"The Daring Young Man" also deals with espionage activities—but with a difference. Here it is the comic angle of espionage which is uppermost, with the mammoth-mouth comedian Joe E. Brown emerging as a "hero" in a way that surprises everybody, and Joe E. most of all. His part as Jonathan Peckin-paw, goofy but game, offers the comedian a story which is unusually "plotty," a fact of which he takes the fullest advantage. Marguerite Chapman is the feminine support, and Frank R. Strayer directs.

"Wild Bill Saunders," legendary figure of the Old West, characterised by Bill Elliott, returns to the screen in "The Anchor," another of those two-gunned, two-fisted outdoor action dramas which Sam Nelson directs so effectively. Linda Winters appears opposite Elliott in the feminine lead. This pretty newcomer was a recent screen discovery of Charles Chaplin.

Bill Elliott and Tex Ritter are co-featured in "False Clues," outdoor thriller in which thrills and songs are blended, with Shirley Patterson providing the girl appeal. Lambert Hillyer directs this story of fur thieves and their attempts to rob a trading post.

Renter's Manager Fined

For using motor fuel for a purpose other than that for which it was granted, David Maurice Balsham, of United Artists' Liverpool branch, was fined £5 and ordered to pay 10s. 6d. costs at the City Police Court on December 31. It was stated that United Artists were granted an allowance of petrol for the purpose of contacting exhibitors. Defendant's car was observed outside the Liverpool Stadium. Balsham pleaded that he visited the Stadium to try to contact an exhibitor.

The Exeter Odeon last week collected £148 12s. 7d. for Mrs. Churchill's appeal on behalf of the Y.W.C.A.

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFI- CATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Baby Face Morgan ... (Pathe)—American.	60 min. (A)	Richard Cromwell, ... Mary Carlisle, Robert Armstrong.	Romantic comedy melodrama, a robust satire on gang warfare. Story popular, acting resourceful and pace slick.	Good general booking. Should not harm juveniles.
Flying with Music ... (United Artists)—American.	45 min. (U)	Marjorie Woodworth, George Givot, Jerry Bergen.	Romantic cameo comedy musicale with a colourful Caribbean island setting. Humour somewhat thin, but wide view effective.	Agreeable fill-up for family and industrial halls. Good for youngsters.
Isle of Missing Men ... (Pathe)—American.	65 min. (A)	John Howard, Helen Gilbert, Gilbert Roland.	Triangle melodrama set on a remote penal island. Story somewhat theatrical, but acting competent, atmosphere colourful and feminine angle obvious.	Good average programmer. Hardly suitable for youngsters.
Police Bullets ... (Pathe)—American.	62 min. (A)	John Archer, ... Joan Marsh, Milburn Stone.	Romantic gangster melodrama, telling of an archaeologist's engagement with tough gangsters. Story fast moving and amusing, acting good and direction resourceful.	Good general booking. Safe for youngsters.
Random Harvest ... (M-G-M)—American.	126 min. (U)	Ronald Colman, Greer Garson, Susan Peters.	Gentle and appealing romantic drama, based on James Hilton's best seller. Story eventful and charming, acting impeccable and dialogue natural. Title and star values terrific.	Excellent general booking. Great for the family.

REVIEWS FOR SHOWMEN

Random Harvest

M-G-M. American (U). Directed by Mervyn LeRoy. Featuring Ronald Colman, Greer Garson and Susan Peters. 11,370 feet. Release not fixed.

GENTLE and appealing romantic drama, based on James Hilton's best-seller, describing the chequered yet tender love life of a last-war amnesia victim and a sympathetic, intelligent and understanding show girl. The actual plot is not far removed from the novelette, neither are its trimmings, but in the competent and sensitive hands of Ronald Colman and Greer Garson its many time-honoured twists and clichés form the framework and façade of a charming and emotionally stimulating screen play.

Painstaking and showmanlike direction, rich detail, and above all, natural dialogue complete the ingratiating oracle. Women will not only eat it, but ask for more. Terrific star and title values boldly underline its outstanding and compelling box-office characteristics. Excellent general booking.

Story.—Smithy, a last-war shell shock victim, escapes from an asylum during Armistice celebrations and is befriended by Paula, a show-girl. They marry, but shortly after a son is born to them Smithy is knocked down by a taxi. The blow restores his memory up to the time he was wounded, but blots out his life with Paula. He is identified as Charles Rainier, member of a wealthy English family, and takes up his rightful place in Society and industrial life.

Meanwhile, Paula's son dies and she determines to follow a business career. She apparently discovers Charles' whereabouts and eventually becomes his secretary. He fails to recognise her and even contemplates marriage to Kitty, a young acquaintance, but the uncomfortable feeling that he has a past subsequently prevents him. Paula becomes indispensable to him, and when he takes up politics and becomes a Member of Parliament he marries her. The contract is a platonic one, but a last-minute twist unlocks Charles' memory and enables him and Paula to recapture their idyllic happiness.

Acting.—Ronald Colman contributes a sensitive and thoroughly convincing portrayal as

Charles; he is particularly good in the difficult opening sequences, and at all times retains and exploits the immaculate and irresistible Colman charm. Greer Garson is an intelligent, sympathetic and delightfully feminine Paula, and Susan Peters shows tremendous promise as Kitty. Philip Dorn heads a hand-picked supporting cast.

Production.—It needs no stretch of the imagination to realise at the start that Paula is going to rehabilitate the stricken Paul, lose him, watch another woman pursue him, win him back and dissolve his inhibitions in time for a happy ending, but, although the trend of the tale is obvious, its actual development acquires an emotional quality that enables its stereotyped fiction to cultivate a compelling and thoroughly convincing human quality.

Its polished and delightful veneer is, as we have already pointed out, the product of first-class acting, good dialogue and clever script. The two distinct phases of the play unite smoothly and gain by contrast. For instance, Charles proposes and is accepted twice by the same woman, and each proposal is a gem of its type. There are many other equally delightful touches.

The staging, too, faithfully follows the hero's journey from the asylum to the House of Parliament and for the most part the detail is convincing. It has tremendous star, title, story and author values—in the best box-office sense. And is it a woman's picture?

Points of Appeal.—Eventful, moving and charming story, irresistible emotional angle, polished acting by Ronald Colman and Greer Garson, good support, shrewd and showmanlike direction, terrific feminine angle, good title and box-office stars.

Isle of Missing Men

Pathé. American (A). Directed by Richard Oswald. Featuring John Howard, Helen Gilbert and Gilbert Roland. 5,904 feet. Release not fixed.

TRIANGLE melodrama with a penal island background, concerning the romantic vicissitudes of an attractive young woman who falls in love with her worthless husband's gallant and gentlemanly gaoler. The story belongs to the stage rather than real life, but

the handling of the salient situations is, nevertheless, effective. Versatile characterisation and colourful staging sustain and glamorise the hectic illusion. Feminine appeal is obvious. Good average programmer.

Story.—Merrill Hammond, governor of a tropical penal island, becomes acquainted with Diana Bryce, an attractive young woman, while returning from leave. She accepts Hammond's invitation to spend a few days on the island and is introduced to George Kent, Hammond's second-in-command, and Brown, the alcoholic but good-natured doctor. Later, it transpires that Diana is married to Dan Curtis, a particularly tough prisoner, and that she has deliberately cultivated Hammond's friendship to plan Dan's escape.

Kent becomes suspicious, but Diana forestalls him by persuading Doc to smuggle Dan off the island as a typhus victim. Shortly afterwards, Diana discovers that Dan is utterly unworthy of her love, but luckily for her he comes to a fitting end when he tries to double-cross the skipper of the freighter that is to carry him to freedom. Hammond is around to compensate Diana for her misplaced trust and love.

Acting.—Helen Gilbert is a little too much the painted doll type completely to convince as Diana, but John Howard, Gilbert Roland and Bradley Page draw good character as Hammond, Dan and Kent respectively. Best of all is Alan Mowbray as the alcoholic Doc.

Production.—The picture has nothing up its sleeve, but its construction is workmanlike and it is seldom let down by its principal players. The director, too, knows how to cloak, or rather colour, the obvious. There is plenty of good comedy by-play in the popular alcoholic tradition to give contrast to the stealthy roughstuff and underline the dawning of a new and worthier love. Its exotic veneer is another claim to feminine or, better still, popular appeal.

Points of Appeal.—Intriguing story, competent acting and direction, neat comedy relief, obvious feminine angle, good title and popular cast.

Continued on page 29

Columbia PRESENTS



**SPIES BAIT
THEIR TRAP WITH
FEMALE T.N.T.!**



**STAND BY ALL
NETWORKS**



with
**FLORENCE RICE
JOHN BEAL**

**MARGARET HAYES
ALAN BAXTER**

*Screen play by MAURICE TOMBRAGEL,
DORIS MALLOY, ROBERT LEE JOHNSON.*

*Directed by LEW LANDERS
Produced by JACK FIER*

**TRADE SHOW
THURSDAY, JANUARY 14,
STUDIO ONE
10-45 a.m.**



KINEMATOGRAPH WEEKLY
January 7, 1943

Columbia
PRESENTS

JOE E. B.

IN



The Darling Yo



TRADE SHOW
FRIDAY, JANUARY 15,
STUDIO ONE
10-45 A.M.

COLUMBIA PICTURES

CROWN

**SHE KISSED HIM
ON THE MOUTH...**

HOW COULD SHE HELP IT?

*He's weak in
the knees from love...
...weak in the head
from birth!*



King Kong

with

MARGUERITE CHAPMAN

WILLIAM WRIGHT • ROGER CLARK

ORIGINAL SCREEN PLAY BY KAREN DE WOLF and CONNIE LEE

Directed by FRANK R. STRAYER • Produced by ROBERT SPARKS

Columbia
PRESENTS

WHERE MEN ASKED NO QUESTIONS...
WOMEN REVEALED NO PASTS...
NO MERCY EXPECTED!

A MAN'S WORLD

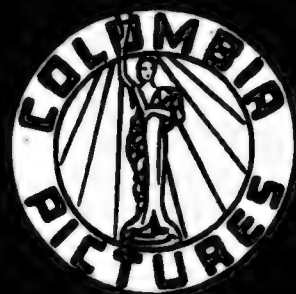
with
WILLIAM MARGUERITE LARRY
WRIGHT · CHAPMAN · PARKS
WYNNE GIBSON · ROGER PRYOR · FRANK SULLY

Screen play by EDWARD T. LOWE and JACK ROBERTS

Directed by CHARLES BARTON

Produced by WALLACE MacDONALD

TRADE SHOW
WEDNESDAY, JANUARY, 13TH
STUDIO ONE
10:45 A.M.



Continued from page 24

Baby Face Morgan

United Artists. American (A). Directed by Arthur H. Hopkins. Featuring Mary Carlisle, Richard Cromwell and Robert Armstrong. 5,419 feet. Release not fixed.

ROMANTIC comedy melodrama, a robust satire on gang warfare, describing the hectic adventures and misadventures of a simple small-town youth who becomes the innocent stooge of ruthless racketeers. The story twists are traditional, but the characterisation is versatile; the pace is fast, the direction resourceful, the atmosphere realistic and the climax thrilling. The vigorous triumph of treatment over plot puts it well up in the popular entertainment category. Good general booking.

Story.—Doc Rogers, a racketeer, uses Baby Face, simple son of a liquidated mob leader, to keep the gang together. He gives Baby Face, who, incidentally, is led to believe he is in the insurance business, a big build-up, but keeps his identity a secret from the rest of the gang.

Virginia Clark, head of a trucking company, refuses to pay for "protection," and Joe Torelli, Doc's treacherous lieutenant, gets to work on her. Later, the innocent Baby Face offers to insure her trucks and she readily accepts. Eventually, Doc learns that Baby Face is meeting claims with "protection" money. A showdown follows, but when Torelli tries to take it out of Virginia Baby Face sees red and lives up to his bogus reputation. The police intervene and, after arresting the gang, let Baby Face go free. Needless to say, he and Virginia find themselves in love.

Acting.—Richard Cromwell gives a smoothly graduated study as the ingenuous Baby Face; Mary Carlisle is adequate as Virginia; and Robert Armstrong, Warren Hymer, Ralph Harolde and Chick Chandler make a sound supporting team.

Production.—There are one or two rough-house sequences toward the finish and an exciting climax, but otherwise popular romance is put before melodrama and exuberant comedy before both. The arrangement not only disarms criticism, but cunningly engenders feminine and, more especially, mass appeal. Good timing and realistic technical presentation do the rest. It's just the thing for the ninepennies.

Points of Appeal.—Bright, lively and fast-moving story, good characterisation, pungent twists, popular comedy romance and attractive cast.

Flying With Music

United Artists. American (U). Directed by George Archambaud. Featuring Marjorie Woodworth, George Givot and Jerry Bergen. 4,150 feet. Release not fixed.

ROMANTIC cameo comedy musicale telling of fun and games on and around colourful tropical islands. The staging, tunes and ensembles are brighter than the humour—the knockabout interludes lack traditional Hal Roach exuberance—but happily the frolic is too short to run the risk of flagging. Its fun is for the most part commensurate with its accommodating footage. Acceptable fill-up for most halls and family and industrial ones in particular.

Story.—Ann, attractive daughter of a wealthy father, falls for a radio singer and follows him to the Caribbean. She is accompanied by Miss Mullens, a straitlaced chaperone, and a number of girl friends. Harry Bernard, an improvident cabaret entertainer, masquerades as a guide to escape from a detective and his crazy interpreter, and is subsequently engaged to act as courier by Miss Mullens. In spite of his subterfuge, he finds it difficult to shake off his pursuers. There are many more complications before Ann catches up with the crooner and inevitably discovers he is married, but sudden romance between her and Don Terry, her pilot, provides a happy if abrupt ending.

Acting.—Marjorie Woodworth is an attractive, if somewhat colourless, Ann, and George Givot, Jerry Bergen and Edward Gargan make the most of their chances in supporting comedy rôles.

Production.—The picture is decorative and tuneful, but the comedy team is not given sufficient play. Its failure to provide a full ration of Hal Roach slapstick does not, however, put it completely out of reckoning. That which meets the eye and tickles the ear should more than satisfy the family and industrial element.

Points of Appeal.—Bright staging and tunes, resourceful cast and handy footage.

Police Bullets

Pathé. American (A). Directed by Jean Yarbrough. Featuring John Archer, Joan Marsh and Milburn Stone. 5,524 feet. Release not fixed.

ROMANTIC gangster melodrama—telling how a young archaeologist puts ruthless rival gangsters where they properly belong. The actual plot is a trifle far-fetched, but its

new and engaging academic approach gives an effective and invigorating slant to the fantastic. Its dry sense of humour, refreshing romance, fast action and good characterisation commends it to women as well as men. A traditional thick-ear happy climax underlines its popular appeal. Good general booking.

Story.—John Reilly, cunning and unscrupulous head of a protection racket, kills Pop Wilson, elderly proprietor of a candy store, but loses his wallet containing a list of his victims while making a getaway. Professor J. Thomas Quincey, a young archaeologist with a photographic memory, finds and returns it. Later, Reilly learns that both Slater, head of a rival gang, and the Federal authorities are interested in his books. To defeat them he has Quincey memorise his accounts, which are then destroyed.

Meanwhile, Donna, Wilson's daughter, becomes a police agent. She gets a job in Reilly's night club and eventually persuades the innocent Quincey to co-operate with her. In the end the two get the Reilly as well as the Slater gangs. Romance automatically follows.

Acting.—John Archer is disarming and ingratiating as Quincey, Joan Marsh is an attractive Donna, and Wilbur Stone and Tristram Coffin make good gangsters. The comedy relief is in the safe and competent hands of Warren Hymer.

Production.—The play has few original twists, but it moves fast, has a particularly good sense of humour, appreciates the value of contrasts and is quite well staged. Its showmanship and resourceful acting and direction enable it to pack an hour with good if unpretentious popular gangster fare. It's more than a handy second.

Points of Appeal.—Well-knit plot, resourceful cast, smooth action, bright comedy, good title and cast.

SHORTS OF THE WEEK**KINOGRAPH.**

THE PRICE OF FREEDOM. *Anglo-Polish (U). 1,502 feet. Release not fixed.*—Interesting and significant cameo documentary, taking the form of a timely tribute to the Poles' unquenchable spirit, and describing conditions in Poland before and after the cruel and ruthless Nazi invasion. Treatment pungent yet artistic, commentary smooth and photography first class. Very good featurette.

"CASABLANCA"**Double World Premiere**

For the first time in West End history a picture will open concurrently at the Warner Theatre, Leicester Square, and the Regal, Marble Arch. "Casablanca" earns that honour, and the double event set for next Friday, January 15, will also be a double world premiere, as Max Milder has rushed the production into London ahead of the New York dates.

Starring Humphrey Bogart, Ingrid Bergman, and Paul Henreid, with Claude Rains, Conrad Veidt, Sydney Greenstreet and Peter Lorre, "Casablanca" tells the story of international agents and underground investigators working among the horde of European refugees bottled up in Casablanca on their flight to freedom.

Bogart's rôle is that of a restaurant proprietor who is instrumental in getting the fugitives away to liberty under the noses of Conrad Veidt, as head of the Gestapo, and Claude Rains as police representative of Vichy. Ingrid Bergman and Paul Henreid, as

Continued foot of next column

York S.O. DECISION SOME TIME IN JANUARY

Sunday cinema entertainment for troops in York still hangs in the balance.

The local Watch Committee received a deputation of cinema managers, who asked for permission for Sunday shows without any restriction.

The committee deferred consideration of the question until the next meeting in mid-January.

An appeal by W. J. Seymour, manager of the Forum, Bath, for funds for cigarettes for Servicemen produced £22 14s. 2d.

At the Beau Nash, Bath, the manager (A. H. Wootten) organised a collection for the defenders of Stalingrad, which realised £112 12s.

heads of forces fighting for freedom, make their first appearance as Warner stars.

Produced by Hal B. Wallis, and directed by Michael Curtiz, the picture has created such Trade interest here and in America that Warner's schedule has been completely changed to ensure its speedy release.

London Trade show has been set for Tuesday, January 12, at 10.30 a.m., at Warner Theatre, with provincial dates to follow almost immediately.



Bogart, Bergman and Henreid in CASABLANCA. (Warner)

LEICESTER SQUARE THEATRE GIVEN LICENCE

Patron Protest Fails

AFTER a four hours' hearing by the L.C.C. Public Control Committee, the licences of the Leicester Square Theatre were renewed for the rest of the year, concurrently with the temporary licences now in force. Opposition to the grant of the licence was based on an alleged infringement of the seating rule.

The hearing was because of a complaint lodged with the council by a patron, F. A. Sellars, K.C., appeared for the theatre.

Patrons Complain

It was alleged by the patron that he and his wife were in a queue on June 12 for the 2s. 6d. seats. The commissioner was calling "Queuing at 4s., seats at 5s. 6d." There were only a few people in the 2s. 6d. queue. His wife was let in on a single ticket and came out to report that there were a number of seats available. He was then let in, and found about eight people in a block of 28 seats. Five or ten minutes later the two people who were behind him in the queue were let in. He got the name and address of one.

Both these patrons — Joseph Grower, Bournemouth, and Ernest Calfe — gave evidence to the committee on Wednesday.

Mr. Calfe said he arrived at about 6.30, and was let in at about 7 p.m. The majority of seats in the first three rows were vacant, and he did not see that they were filled all the evening.

Proper Procedure

Ernest Luke, the manager, described to the Committee the two-way electrical device that he had installed to signal when seats were empty. There would be people leaving the 2s. 6d. seats at about the time mentioned, because it was about two programme-times after the end of the cheap matinees at one o'clock. A difficulty was that seats could not be filled immediately they became vacant, as they were sometimes left only temporarily, and it was necessary to wait a few minutes to see if the occupant intended to return.

Mr. Cliff, the Chairman, said the Committee had decided that the licence should be renewed as from March 1 until the end of the year. That would mean a continuous licence.

They regarded it as proper for persons to report to the Council as to whether in their view the regulations attached to the licence were being conformed with. The people who felt justified in making that complaint were entitled to do that if they felt that they were doing that in the public interest.

Committee Satisfied

"The licence is granted to the cinema proprietor and it is expected that the proprietors and their representative, Mr. Luke and his staff, will at all times do their utmost to see that the regulations attached to the licence are complied with. We have no complaint to make against the general attitude of Mr. Luke and of the way that he gave his evidence to this Committee.

"I personally am satisfied that he has sought to do what would be expected of

Continued at foot of next column



Greer Garson and Ronald Colman in *RANDOM HARVEST* (M-G-M), reviewed in this issue

POSTER OFFENCE AN OVERSIGHT

Anthony Joseph Jordan, Glenesk Road, Eltham, was fined £2 at Woolwich on December 31 for making six posters exceeding 1,200 square inches in area, contrary to the Control of Paper Order, and British Union Varieties, Ltd., Survey House, Bond Street, Leeds, were fined £7, with £2 2s. costs, for exhibiting four of the posters, which, it was alleged, were not printed or made before November 12, 1941. Defendants pleaded guilty.

A solicitor for the Ministry of Supply said four of the posters were exhibited outside Lewisham Hippodrome and advertised the reopening of that place. Mr. Vincent, a director of the defendant company, was seen, and he accepted responsibility for the posters, adding, "It was an oversight on my part. I ordered them over the 'phone and did not think of the regulations. It was done on old paper." Jordan was also seen, and he admitted he had made the posters in May, 1942, saying he did not think the paper regulations applied to stock posters.

For the defence, it was said that Jordan, a printer in a small way, was put out of business by enemy action. He became a full-time sorter with the Post Office, but was anxious to get back to his old trade, for which he had a stock of paper and implements. Lewisham Hippodrome had been "blitzed," but the building was repaired and arrangements made for reopening. The posters were ordered. Jordan, in the service of the Post Office, had not taken as full notice of the paper regulations as he would have done if he had been at his trade. The company were at Leeds, and when the order for the posters was passed they had not the regulations in mind. It was a pure "slip up."

The magistrate (J. F. Eastwood, K.C.) said he had shown by the fines he had imposed that he thought this matter was an oversight.

a manager if there were not such regulations.

"He would, in point of fact, seek the comfort and convenience of the patrons of his cinema, and we accept the fact that he has during his tenure of office tried to the best of his ability to conform to the regulations.

"There is a slight doubt in our minds as to whether at the particular point of time the system did function to absorb the 'half-crown queue,' if I may use the phrase, and in granting the licence we shall expect that the manager and his staff will seek to give full effect to the spirit of the regulations and to the letter of the regulations.

GAVE UP THEIR CHRISTMAS DAY

Plymouth Staff Aid P. of W. Fund

The Royal, Plymouth, has presented a cheque for £243 to the Prisoners of War Fund as the result of a Christmas Day concert. Manager T. Purdie, acknowledging thanks for the loan of the theatre, said the only regrettable thing was having to turn from the doors several hundred people.

A. Brunyee, Army Welfare Officer for Plymouth, who acted as treasurer to the committee, said he was particularly touched by the fact that the staff had not only given up their Christmas Day but had also put their hands in their pockets and contributed a donation of £3 15s.

Lady Charles Forbes supported a suggestion by Mrs. Vellacott that another year kinemas might be open on Christmas Day for the benefit of Service men and women. The idea was strongly supported by the committee, which included Lady Astor (Lady Mayoress of Plymouth) and Mrs. W. J. W. Modley (Deputy Lady Mayoress).

Bristol Submits a Grading Plan

At the meeting held in Bristol on Thursday, December 31, of the committee appointed by the Bristol branch to consider the question of grading of kinemas, which was attended by representatives of the Devon and Cornwall and South Wales branches, certain suggestions for regrading were agreed upon and were forwarded to the Legal, Finance and Parliamentary Committee for their consideration.

At the last General Council meeting notice of motion was given by the Bristol delegate to raise the grading question at the January meeting of the Council with a view to having a full discussion on the matter.

Caledonian Acquire Three More

5,000 SEATS IN ROTHESAY

THE latest addition to Caledonian Associated Cinemas is the acquisition of three kinemas in Rothesay — the Regal, the Palace and the Ritz — with a total seating capacity of nearly 5,000.

The latest acquisitions bring the northern circuit number up to 47. Mr. Prentice continues as general manager of the Rothesay houses. Mr. Wotherspoon of Inverness, the chairman of the company, expects to add other halls to the circuit in the near future.

Children and Infection

Clydebank magistrates have taken up with the proprietors of the local kinemas the question of debarring children of school age from attending kinemas during school hours, owing to the prevalence of infectious diseases in the town.

Their First Talkies

W. S. Smith, who previous to joining the M. of I. Mobile Film Unit was manager of the Embassy, Shawlands, has some interesting stories to tell of his experiences in the Hebrides with his unit.

In many places, he says, talking pictures were unknown and had never been seen before. He found the people perplexed and trying to puzzle out in their own way how the pictures talked.

Kinema Charity

As the result of the recent Cinema Sundays held by Rutherglen kinemas, over £350 was collected, and at a pleasant little function in Rutherglen Town Hall last week manager John Healy, of the Rhul, on behalf of the local managers, handed Provost Mann a cheque for half the proceeds in aid of the local fund.

At Rothesay, the entire proceeds on Monday, Tuesday and Wednesday were donated to the local Prisoners of War Parcels Fund.

The recent Sunday entertainments in the Falkirk kinemas have realised £507, of which £380 has been donated to Falkirk Royal Infirmary.

SOLDIER GRABS £50

Foiled by Employee

Mrs. D. Sims, a member of the staff of the Odeon Restaurant, Folkestone, was commended by the local magistrate when Pte. C. A. Hooker, R.A.S.C., was sent to prison for one month for stealing £50 from the restaurant.

Mrs. Sims was serving at the bar on Boxing Night when Hooker gave an order and, as she turned, reached for a mug containing notes. She grabbed the thief and was dragged by him, but hung on until the manager and an officer arrived.

MY SON ALONE





THE NAVY CO

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DESI ARNAS • RAY COLLINS • LEE BONNELL • FRANK**

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SCREEN PLAY BY ROY CHANSLOR AND AENEAS MACKENZIE**

THRILLING, EXCITING AND TIMELY EPIC OF BRAVERY OF MERCHANT



GEORGE MURPHY

BAER
JENKS

PROVINCIAL TRADE SHOWS

All on Tuesday, January 12th, 1943

NOTTINGHAM
GLASGOW
SHEFFIELD
NEWCASTLE

HIPPODROME
LA SCALA
CINEMA HOUSE
ODEON

10.30 a.m.
10.30 a.m.
10.30 a.m.
10.30 a.m.



RECORDED BY RCA
VICTOR SYSTEM

SEAMEN AND GUN CREWS IN THE BATTLE OF THE ATLANTIC

Reproduction of Dover Pier

"THE FLEMISH FARM" AT DENHAM

Walking on to the set on Stage 6 at Denham last week, where Sydney Box is producing and author Jeffrey Dell directing "The Flemish Farm," co-starring Clive Brook, Clifford Evans and Jane Baxter (G.F.D. release), one saw that the whole of the stage had been transformed overnight into a huge field which is part of the Flemish farm, where Duclos (Clifford Evans) and Matagne (Philip Friend) stay during the retreat from Belgium.

Months have passed and Duclos returns to retrieve the regiment's flag which had been buried somewhere in that field. Watching this scene being shot one felt that it was real; the quiet, tense direction of Jeffrey Dell, coupled with the complete interest of everyone taking part in the shooting of the sequence and the perfect reproduction of the scene itself, brought this thrilling story, based on actual fact, to life.

Later in the week earlier scenes in the story, with Jane Baxter (Trescha) and Philip Friend (Matagne), were shot in the hayloft of the farm. He is due to leave soon after it is light, and Trescha is full of foreboding. It is a beautiful little scene, admirably played, which lends a touch of romantic beauty to the grim, but thrilling, story behind it all.

The lighting effects and camera angles on this set, devised by Eric Cross and Jack Hildyard, are particularly effective.

Important Scene in "Convoy" Film

The re-construction of a barge factory on stage seven at the Denham studio will be the background for this week's "shooting" on "Murder on a Convoy" (tentative title).

Authentic in every detail, the factory sequence is one of the most important in the new film, for it is here that Ann Dvorak and Eric Portman complete their scheme for dealing the Nazis a telling blow. Meanwhile, work is proceeding on the two modern invasion barges which will be featured in the later action. These craft are of the newest type used in the raid on Dieppe.

The schedule also calls for sequences in the offices of a night club—the headquarters of the Nazi chief agent in Britain. A further scene for filming this week is the headquarters of the German High Command in Germany.

"DEMI-PARADISE"

OWING to the fact that five of the important artistes—Marjorie Fielding, George Thorpe, Edie Martin, Jack Watling and Brian Nissen—appearing in the Two Cities-Anatole de Grunwald production, "The Demi-Paradise," starring Laurence Olivier, which Anthony Asquith is directing for G.F.D. release, are also appearing in established stage successes, the arranging of the shooting schedule for the film became almost a mathematical problem.

When the artistes have only a morning free shooting commences promptly at 8.30 in order to enable them to appear in good time at their matinee performances.

Last week some delightful domestic scenes were shot on Stage 3 in the Tisdall home set, where Ivan, the Russian, played by Laurence Olivier, comes to stay for the first time.

At the end of the week the unit changed over to Stage 6, on a fine set representing the arrival pier at Dover. Here one saw a complete reproduction of the quayside with all its activity and a large crowd struggling down the gangplank with umbrellas and luggage. As Ivan pushed his way through he had his first taste of typical English weather, for it was pouring with rain.

Overhead, strung across the set, were water sprinklers, and when let loose the effect was certainly as efficient and devastating as English rain at its best! Perched high on a huge crane were director Anthony Asquith, Cyril Knowles and the camera crew, who obtained some outstanding shots travelling down the length of the crowd pouring down the gangplank.

The complete cast of "The Demi-Paradise" to date includes Laurence Olivier, Penelope Dudley Ward, Felix Aylmer, George Thorpe, Marjorie Fielding, Edie Martin, Guy Middleton, Michael Shepley, Muriel Ake, Gladys Henson, Brian Nissen, Margaret Rutherford, Nellie Bowman, Ann Wilton, Joyce Grenfell, Margaret Withers, Josephine Middleton, Fritz Wendhausen, Bob Beattie, Michael Morel, Gerard Kempinski, Ernst Schalberg, Everley Gregg, Peter Newman, Eve Shipman, Hay Petrie, Charles Penrose, David Keir, Alfred Harris, Aubrey Mallalieu, Harry Fowler, Vera Cook, Anthony Holles and Roland Culver.

Zone Films has been formed by J. Carter, former art director of Twickenham, and G. Burger, who made "Rose of Tralee" for Butchers, to make six features at a cost of £30,000 within the next year.



John Baxter and Bud Flanagan on the set of THEATRE ROYAL, new British National Flanagan and Allen comedy

KEEPING BAXTER BUSY

"Theatre Royal" at Elstree

Third week's shooting on "Theatre Royal," newest Flanagan and Allen comedy, started last Monday with John Baxter directing the pair in a luxurious mansion setting. This sequence will be completed during the week, so that it can give way to one of the spectacular musical settings in which Gwen Catley will be featured.

Although John Baxter is well occupied directing and producing the picture, he, with Flanagan and Allen, still finds time after shooting to discuss the possibilities of yet another comedy featuring the pair who, with their work in "We'll Smile Again," have been bringing record crowds to cinemas throughout the country.

Baxter has also to keep in touch with preparations for "The Shipbuilders," on which Gordon Wellesley is busy with a treatment. Immediately "Theatre Royal" vacates the floor at National Studios and the new Hiscott production goes in, Baxter will be free to devote all his energies to "The Shipbuilders," and is hoping to pay a prolonged visit to Clydeside to confer with George Blake, the author, who is also a local newspaper editor, and at the same time to arrange facilities for shooting in May and June.

Ernest Wienstein has joined Two Cities Films, Ltd., at their head office, 15, Hanover Square, as assistant to Harold P. Jones, Two Cities' general sales manager.

Red Cross Film for Czechs

PROBLEMS POSED FOR CECIL MUSK

Cecil Musk says that he is having a hectic time with the Czech Red Cross film which he is directing.

Scores of Czechs—men, women and children—are taking part in the picture, which tells the story of a typical Czech family from the time they escape from their country when it is invaded by the Nazis until they find a safe refuge in this country.

Cecil Musk says all the Czechs are a grand and enthusiastic people for a documentary production, but the language problem makes things awkward.

This will be the second Red Cross film that Cecil has directed at Merton Park Studios. His previous film was the successful production for the American Red Cross, "We Were There." This was distributed by M-G-M and had its debut at the Empire, Leicester Square.

OUR U.S. ALLIES AT DENHAM

Denham is definitely international these days. This week representatives of the American Army Pictorial Service paid a visit to the studios, accompanied by two of their Red Cross nurses who were on leave in London. The boys were allowed to take some still pictures of their charming compatriots on "The Demi-Paradise" set, with director Anthony Asquith and leading lady Penelope Dudley Ward.

A.C.T. entertained some fifty children of all its members serving in the Forces on Saturday afternoon.

The party was held at the Crown Theatre, Wardour Street, by invitation of Mr. Frost, and the entertainment included a Father Christmas, a Christmas tree, refreshments, and so on. In addition, Mr. Dawson, of RKO-Radio Pictures, loaned "Snow White" to show to the children.

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"MOY-OMNIA"

The Archers and British Film Prestige

One has done more to raise the prestige of profit of British films throughout the world, and especially in the United States, than the famous writer-producer-director team of Michael Powell and Emeric Pressburger, known as the Archers. They have produced a series of consistently high quality pictures, and year after year they have received special mention in the American polls, for instance, with "Spy in Black" and "Contraband," known in the States as "U-boat 29" and "Black."

Then followed the tremendous success of that fine film, "49th Parallel," titled "The Invaders" in America. They have now added fresh laurels with the distinction of second place for "One of Our Aircraft is Missing" in the American lists.

This year, Michael Powell and Emeric Pressburger are ready with no more outstanding productions, "The Silver Fleet" and their Technicolor epic, "The Life and Death of Colonel Blimp," and it would not be surprising if the Archers walk away with the first two places with this double. They are doing a fine job for the British film industry, and it is rightly proud that they are two of its leading figures.

BRITISH CAMERA ACE

Ronnie Neame

Ronald Neame, who has been responsible for much of the brilliant photography in recent British film successes, is to be congratulated on the fact that his last two films, on which he was director of photography, namely, Noel Coward's "In Which We Serve" and Michael Powell's "One of Our Aircraft is Missing," have achieved outstanding successes in America. "In Which We Serve," co-directed by Noel Coward and David Lean, has been rated the best of 1942 by the American National Board of Review's Committee on exceptional photoplays, and has also won the American Critics' award. "One of Our Aircraft is Missing" was accorded second place.

Ronald Neame was also responsible for the fine photography on "Major Barbara" and the fine air photography in "A Yank in the R.A.F."

In his next film, Noel Coward's "This Happy Breed," Ronald Neame will also co-produce with Noel Coward and David Lean, and David Lean will direct the film on which shooting will commence at Denham Studios within the next week or two.

The amount collected for the Red Cross Prisoners of War Fund at the Forum, Bath, during the Christmas holiday period was £44.



Anton Walbrook, Deborah Kerr and Roger Livesey in an amusing scene from the Archers production *THE LIFE AND DEATH OF COLONEL BLIMP*, written, produced and directed in Technicolor by Michael Powell and Emeric Pressburger (G.F.D.)

Continued from page 5

THE MEMORIAL SERVICE TO C. M. WOOLF

A wide representation of G.F.D. sales managers and staff, was present, including S. J. Flatau (London branch manager), Ben Rose (circuit supervisor), and W. Cleveley (shorts manager).

G.F.D. offices and the Shepherds Bush and Islington studios were closed during the time of the service.

The Rev. M. Swift gave the address, speaking in a moving manner of Mr. Woolf's business ability, his religious faith and his charitable life.

An Exhibitor's Appreciation.

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As matters now stand it would appear that the successful efforts of all concerned may be completely nullified by a tax which undoubtedly was meant to be applied equitably, and was designed primarily to prevent undue profits being made out of the war effort.

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Continued from page 3

GOVERNMENT CONTROL OF FILM-RENTALS?

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Proceeding, he said "We have heard it said that the Trade as a whole need not greatly concern itself with what is being done to a small minority, but I say that if we stand idly by, whether we are affected or not, and allow this sort of thing to be practised in our midst upon our fellow-traders and friends, we deserve all that is coming to us. It will only be a matter of time before each and every one of us is affected, and before all of us are faced with demands of ever-increasing arrogance and harshness, or, as the alternative, similar gangster-like tactics.

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"Although I do not like taxation more than anyone else," the speaker concluded, "I pay it willingly as a part of my contribution to the war. The argument from some quarters that increased rentals would cost the exhibitor nothing is a most specious and unpatriotic one. The purpose of this taxation is to pay for the war.

"The Government should, I think, be invited to bring films within the ambit of price regulation, thus making it impossible for terms or conditions more onerous than those existing in 1939 to be demanded now."

Reproduction of Dover Pier

"THE FLEMISH FARM" AT DENHAM

Walking on to the set on Stage 6 at Denham last week, where Sydney Box is producing and author Jeffrey Dell directing "The Flemish Farm," co-starring Clive Brook, Clifford Evans and Jane Baxter (G.F.D. release), one saw that the whole of the stage had been transformed overnight into a huge field which is part of the Flemish farm, where Duclos (Clifford Evans) and Matagne (Philip Friend) stay during the retreat from Belgium.

Months have passed and Duclos returns to retrieve the regiment's flag which had been buried somewhere in that field. Watching this scene being shot one felt that it was real; the quiet, tense direction of Jeffrey Dell, coupled with the complete interest of everyone taking part in the shooting of the sequence and the perfect reproduction of the scene itself, brought this thrilling story, based on actual fact, to life.

Later in the week earlier scenes in the story, with Jane Baxter (Trescha) and Philip Friend (Matagne), were shot in the hayloft of the farm. He is due to leave soon after it is light, and Trescha is full of foreboding. It is a beautiful little scene, admirably played, which lends a touch of romantic beauty to the grim, but thrilling, story behind it all.

The lighting effects and camera angles on this set, devised by Eric Cross and Jack Hildyard, are particularly effective.

Important Scene in "Convoy" Film

The re-construction of a barge factory on stage seven at the Denham studio will be the background for this week's "shooting" on "Murder on a Convoy" (tentative title).

Authentic in every detail, the factory sequence is one of the most important in the new film, for it is here that Ann Dvorak and Eric Portman complete their scheme for dealing the Nazis a telling blow. Meanwhile, work is proceeding on the two modern invasion barges which will be featured in the later action. These craft are of the newest type used in the raid on Dieppe.

The schedule also calls for sequences in the offices of a night club—the headquarters of the Nazi chief agent in Britain. A further scene for filming this week is the headquarters of the German High Command in Germany.

"DEMI-PARADISE"

OWING to the fact that five of the important artistes—Marjorie Fielding, George Thorpe, Eddie Martin, Jack Watling and Brian Nissen—appearing in the Two Cities-Anatole de Grunwald production, "The Demi-Paradise," starring Laurence Olivier, which Anthony Asquith is directing for G.F.D. release, are also appearing in established stage successes, the arranging of the shooting schedule for the film became almost a mathematical problem.

When the artistes have only a morning free shooting commences promptly at 8.30 in order to enable them to appear in good time at their matinée performances.

Last week some delightful domestic scenes were shot on Stage 3 in the Tisdall home set, where Ivan, the Russian, played by Laurence Olivier, comes to stay for the first time.

At the end of the week the unit changed over to Stage 6, on a fine set representing the arrival pier at Dover. Here one saw a complete reproduction of the quayside with all its activity and a large crowd struggling down the gangplank with umbrellas and luggage. As Ivan pushed his way through he had his first taste of typical English weather, for it was pouring with rain.

Overhead, strung across the set, were water sprinklers, and when let loose the effect was certainly as efficient and devastating as English rain at its best! Perched high on a huge crane were director Anthony Asquith, Cyril Knowles and the camera crew, who obtained some outstanding shots travelling down the length of the crowd pouring down the gangplank.

The complete cast of "The Demi-Paradise" to date includes Laurence Olivier, Penelope Dudley Ward, Felix Aylmer, George Thorpe, Marjorie Fielding, Eddie Martin, Guy Middleton, Michael Shepley, Muriel Ake, Gladys Henson, Brian Nissen, Margaret Rutherford, Nellie Bowman, Ann Wilton, Joyce Grenfell, Margaret Withers, Josephine Middleton, Fritz Wendhausen, Bob Beattie, Michael Morel, Gerard Kempinski, Ernst Schallberg, Everley Gregg, Peter Newman, Eve Shipman, Hay Petrie, Charles Penrose, David Keir, Alfred Harris, Aubrey Mallalieu, Harry Fowler, Vera Cook, Anthony Holles and Roland Culver.

Zone Films has been formed by J. Carter, former art director of Twickenham, and G. Burger, who made "Rose of Tralee" for Butchers, to make six features at a cost of £30,000 within the next year.



John Baxter and Bud Flanagan on the set of THEATRE ROYAL, new British National Flanagan and Allen comedy

KEEPING BAXTER BUSY

"Theatre Royal" at Elstree

Third week's shooting on "Theatre Royal," newest Flanagan and Allen comedy, started last Monday with John Baxter directing the pair in a luxurious mansion setting. This sequence will be completed during the week, so that it can give way to one of the spectacular musical settings in which Gwen Catley will be featured.

Although John Baxter is well occupied directing and producing the picture, he, with Flanagan and Allen, still finds time after shooting to discuss the possibilities of yet another comedy featuring the pair who, with their work in "We'll Smile Again," have been bringing record crowds to cinemas throughout the country.

Baxter has also to keep in touch with preparations for "The Shipbuilders," on which Gordon Wellesley is busy with a treatment. Immediately "Theatre Royal" vacates the floor at National Studios and the new Hiscott production goes in, Baxter will be free to devote all his energies to "The Shipbuilders," and is hoping to pay a prolonged visit to Clydeside to confer with George Blake, the author, who is also a local newspaper editor, and at the same time to arrange facilities for shooting in May and June.

Ernest Wienstein has joined Two Cities Films, Ltd., at their head office, 15, Hanover Square, as assistant to Harold P. Jones, Two Cities' general sales manager.

Red Cross Film for Czechs

PROBLEMS POSED FOR CECIL MUSK

Cecil Musk says that he is having a hectic time with the Czech Red Cross film which he is directing.

Scores of Czechs—men, women and children—are taking part in the picture, which tells the story of a typical Czech family from the time they escape from their country when it is invaded by the Nazis until they find a safe refuge in this country.

Cecil Musk says all the Czechs are a grand and enthusiastic people for a documentary production, but the language problem makes things awkward.

This will be the second Red Cross film that Cecil has directed at Merton Park Studios. His previous film was the successful production for the American Red Cross, "We Were There." This was distributed by M-G-M and had its debut at the Empire, Leicester Square.

OUR U.S. ALLIES AT DENHAM

Denham is definitely international these days. This week representatives of the American Army Pictorial Service paid a visit to the studios, accompanied by two of their Red Cross nurses who were on leave in London. The boys were allowed to take some still pictures of their charming compatriots on "The Demi-Paradise" set, with director Anthony Asquith and leading lady Penelope Dudley Ward.

A.C.T. entertained some fifty children of all its members serving in the Forces on Saturday afternoon.

The party was held at the Crown Theatre, Wardour Street, by invitation of Mr. Frost, and the entertainment included a Father Christmas, a Christmas tree, refreshments, and so on. In addition, Mr. Dawson, of RKO-Radio Pictures, loaned "Snow White" to show to the children.

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"MOY-OMNIA"

The Archers and British Film Prestige

No one has done more to raise the prestige of profit of British films throughout the world, and especially in the United States, than the famous writer-producer-director team of Michael Powell and Emeric Pressburger, known as the Archers. They have produced a series of consistently high quality pictures, and year after year they have received special mention in the American polls, for instance, with "Spy in Black" and "Contraband," known in the States as "U-boat 29" and "Black-
out."

Then followed the tremendous success of that fine film, "49th Parallel," titled "The Invaders" in America. They have now added fresh laurels with the distinction of second place for "One of Our Aircraft is Missing" in the American lists.

This year, Michael Powell and Emeric Pressburger are ready with more outstanding productions, "The Silver Fleet" and their Technicolor epic, "The Life and Death of Colonel Blimp," and it could not be surprising if the Archers walk away with the first two places with this double. They are doing a fine job for the British Film Industry, and it is rightly proud that they are two of its leading figures.

BRITISH CAMERA ACE

Ronnie Neame

Ronald Neame, who has been responsible for much of the brilliant photography in recent British film successes, is to be congratulated on the fact that his last two films, on which he was director of photography, namely, Noel Coward's "In Which We Serve" and Michael Powell's "One of Our Aircraft is Missing," have achieved outstanding successes in America. "In Which We Serve," co-directed by Noel Coward and David Lean, has been rated the best of 1942 by the American National Board of Review's Committee on exceptional photoplays, and has also won the American Critics' award. "One of Our Aircraft is Missing" was accorded second place.

Ronald Neame was also responsible for the fine photography on "Major Barbara" and the fine air photography in "A Yank in the R.A.F."

In his next film, Noel Coward's "This Happy Breed," Ronald Neame will also co-produce with Noel Coward and David Lean, and David Lean will direct the film on which shooting will commence at Denham Studios within the next week or two.

The amount collected for the Red Cross Prisoners of War Fund at the Forum, Bath, during the Christmas holiday period was £44.



Anton Walbrook, Deborah Kerr and Roger Livesey in an amusing scene from the Archers production *THE LIFE AND DEATH OF COLONEL BLIMP*, written, produced and directed in Technicolor by Michael Powell and Emeric Pressburger (G.F.D.)

Continued from page 5

THE MEMORIAL SERVICE TO C. M. WOOLF

A wide representation of G.F.D. sales managers and staff, was present, including S. J. Flatau (London branch manager), Ben Rose (circuit supervisor), and W. Cleveley (shorts manager).

G.F.D. offices and the Shepherds Bush and Islington studios were closed during the time of the service.

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TRADE SHOW OFFERS—DEC., 1942

TITLE.	RENTER.	RUNNING TIME.	CERTIFICATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
A -Haunting We Will Go	20th Century-Fox	67 min.	A	6,005 ft.	Stan Laurel, Oliver Hardy	Star comedy booking for industrial audiences. Nothing to harm youngsters	Dec. 3, 1942	Not Fixed
C yclone on Horseback	RKO-Radio	60 min.	U	5,387 ft.	Tim Holt, Marjorie Reynolds...	Sound Western second. Great for youngsters	Dec. 24, 1942	Mar. 8, 1943
D anger in the Pacific	G.F.D. (Universal)	60 min.	U	5,404 ft.	Leo Carrillo, Andy Devine	Capital star and title thriller for the industrial element and schoolboys	Dec. 10, 1942	Feb. 15, 1943
D orriere la Facade	Studio No. 1 Distributors	78 min.	A	7,045 ft.	Lucien Baroux, Jacques Baumer	Very good booking for specialized halls. Not for juveniles	Dec. 31, 1942	Not Fixed
D estination Unknown	G.F.D. (Universal)	63 min.	A	5,088 ft.	William Gargan, Irene Hervey	Good average programmer. Safe for the family...	Dec. 17, 1942	Mar. 15, 1943
D rums of the Congo	G.F.D. (Universal)	59 min.	A	5,305 ft.	Ona Munson, Stuart Erwin	Safe jungle hotch-potch for the unsophisticated. Should not harm youngsters	Dec. 17, 1942	Feb. 22, 1943
F alcon's Brother, The	RKO-Radio	63 min.	A	5,070 ft.	George Sanders, Tom Conway...	Very good general booking. Safe for the family...	Dec. 17, 1942	Jan. 25, 1943
H i, Neighbour	British Lion (Republic)	72 min.	U	6,473 ft.	Jean Parker, John Archer	Agreeable second for family, industrial and juvenile audiences	Dec. 3, 1942	Jan. 11, 1943
I celand	20th Century-Fox	80 min.	U	7,135 ft.	Sonja Henle, John Payne	Very good star booking for the family, troops and youngsters	Dec. 3, 1942	Not Fixed
K ing Arthur Was a Gentleman	G.F.D. (Universal)	99 min.	U	8,935 ft.	Arthur Askey, Evelyn Dall	Obvious star comedy booking for the masses, family and youngsters	Dec. 10, 1942	Dec. 28, 1942
L ast of the Warrens, The	New Realm	50 min.	U	4,440 ft.	Bob Steele, Margaret Marquies...	Second for the unsophisticated and juveniles	Dec. 3, 1942	Floating
L etter from Ulster, A...	M-G-M...	35 min.	U	3,109 ft.	—	Useful quota fill-up. Good for youngsters	Dec. 31, 1942	Not Fixed
L ittle Tokyo, U.S.A.	20th Century-Fox	64 min.	U	5,763 ft.	Preston Foster, Brenda Joyce...	Very moderate programmer. Should please the youngsters	Dec. 3, 1942	Not Fixed
M aglo Fish, The	Anglo-American	70 min.	U	6,400 ft.	P. Saulin, T. Terentiva	Very good booking for juveniles and pleasing to adults	Dec. 3, 1942	Not Fixed
M istaken Identity	New Realm	45 min.	U	4,500 ft.	Richard Goolden, Gillian Maudo	Useful quota fill-up. Good for youngsters...	Dec. 3, 1942	Not Fixed
M y Son Alone	United Artists	80 min.	A	7,200 ft.	Preston Foster, Richard Dix	Fair average Western for industrial, family and juvenile audiences	Dec. 24, 1942	Not Fixed
N avy Comes Through, The	RKO-Radio	81 min.	U	7,209 ft.	Pat O'Brien, George Murphy	Excellent popular booking. Great for youngsters	Dec. 24, 1942	Feb. 1, 1943
N ightmare	G.F.D. (Universal)	82 min.	A	7,344 ft.	Diana Barrymore, Brian Donlevy	Average popular programmer. Safe for youngsters	Dec. 24, 1942	Jan. 18, 1943
O ld Homestead, The	British Lion (Republic)	67 min.	U	6,077 ft.	Weaver Brothers and Elvira	Good light booking for the masses and family	Dec. 3, 1942	Not Fixed
O use of Spies, The	British Lion (Republic)	80 min.	U	7,193 ft.	Joe E. Brown, Judy Canova	Capital light booking for the masses, family and youngsters	Dec. 3, 1942	Not Fixed
S even Days' Leave	RKO-Radio	83 min.	U	7,470 ft.	Victor Mature, Lucille Ball	Capital light booking for all classes, youngsters included	Dec. 24, 1942	Jan. 25, 1943
S herlock Holmes in Washington	G.F.D. (Universal)	70 min.	U	6,430 ft.	Basil Rathbone, Nigel Bruce	Capital crime fiction for the masses and youngsters	Dec. 10, 1942	Mar. 8, 1943
S unset on the Desert	British Lion (Republic)	61 min.	U	5,647 ft.	Roy Rogers, George Hayes	Sound Western support. Good for youngsters	Dec. 10, 1942	Floating
T o-morrow We Live	British Lion	85 min.	U	7,669 ft.	John Clements, Greta Gynt	Excellent general booking. Safe for the family	Dec. 3, 1942	April 5, 1943
W ake Island	Paramount	88 min.	A	7,911 ft.	Brian Donlevy, Robert Preston	Excellent general booking. Hardly suitable for juveniles	Dec. 3, 1942	Jan. 25, 1943
W hite Cargo	M-G-M	87 min.	A	7,844 ft.	Hedy Lamarr, Walter Pidgeon	Box-office adult entertainment. Definitely not for youngsters	Dec. 31, 1942	Mar. 15, 1943
Y ank in Libya, A	Pathe	64 min.	U	5,930 ft.	H. B. Warner, Walter Wolf King	Safe programmer for unsophisticated audiences and youngsters	Dec. 31, 1942	Mar. 1, 1943

REISSUES

A nnie Laurie	Sherwood	55 min.	U	5,075 ft.	Will Fyfe, Polly Ward	Handy revival for family and industrial halls. Good for youngsters	Dec. 31, 1942	Not Fixed
F alse Faces	A.B.F.D.	90 min.	A	8,096 ft.	Richard Arlen, Virginia Bruce	First-rate re-issue for the industrial element. Definitely not for youngsters	Dec. 10, 1942	Floating
F eather Your Nest	A.B.F.D.	80 min.	U	7,296 ft.	George Formby, Polly Ward	Good British re-issue for the masses and family	Dec. 10, 1942	Floating
L ast of the Mohicans, The	A.B.F.D.	92 min.	U	8,312 ft.	Randolph Scott, Binnie Barnes	Box-office re-issue. Great for youngsters	Dec. 3, 1942	Floating
L id Mother Riley, M.P.	Sherwood	67 min.	U	6,277 ft.	Arthur Lucan, Kitty McShane	Cast-iron revival for the masses, family and youngsters	Dec. 24, 1942	Not Fixed
P ack Up Your Troubles	A.B.F.D.	65 min.	U	6,064 ft.	Stan Laurel, Oliver Hardy	Good comedy re-issue for the industrial audiences	Dec. 10, 1942	Floating

Peter the Great ... Burratt, Brown 97 min. 4 8,730 ft. Simonov, Tchekumov ... and youngsters ... Very good, besting for specialized halls. Meridly Dec. 24, 1942 No. Universal

January 7, 1943

WHAT'S RELEASED IN JAN., 1943

DATE.	TITLE.	RENTER.	REG. NO.	RUNNING TIME, MIN.	CERTIFI. CATE.	LENGTH, FEET.	STARS.	"KINE." REVIEW DATE.
JAN. 4	Cairo	M-G-M	F. 5737	101	U	9,064	Jeanette MacDonald, Robert Young	Oct. 8, 1942
"	In Which We Serve	British Lion	Br./Tr. 5778	113	U	10,270	Noel Coward, John Mills	Oct. 1, 1942
"	Inside the Law	Pathe	F. 5773	62	U	5,695	Wallace Ford, Luana Walters	Oct. 15, 1942
"	Moonlight in Havana	G.F.D. (Universal)	F. 5914	63	U	5,656	Allan Jones, Jane Frazee...	Nov. 19, 1942
"	Sherlock Holmes and the Secret Weapon	G.F.D. (Universal)	F. 5782	60	U	6,125	Basil Rathbone, Nigel Bruce	Oct. 15, 1942
"	Top Sergeant	G.F.D. (Universal)	F. 5608	64	A	5,792	Andy Devine, Leo Carrillo	Aug. 27, 1942
JAN. 11	Date with an Angel, A	G.F.D. (Universal)	F. 5946	65	U	5,838	Gloria Jean, Ian Hunter	Nov. 26, 1942
"	Gallant Lady	Pathe	F. 5774	68	A	6,170	Rose Hobart, Sidney Blackmer	Oct. 15, 1942
"	Hi, Neighbour	British Lion (Republic)	F. 5944	72	U	6,473	Jean Parker, John Archer	Dec. 3, 1942
"	In Old California	British Lion (Republic)	F. 5743	88	U	7,915	John Wayne, Binnie Barnes	Sept. 3, 1942
"	Major and the Minor, The	Paramount	F. 5939	101	U	9,111	Ginger Rogers, Ray Milland	Nov. 26, 1942
"	Mexican Spitfire's Elephant	RKO-Radio	F. 5741	64	U	5,788	Lupe Velez, Leon Errol	Oct. 8, 1942
"	Sin Town	G.F.D. (Universal)	F. 5945	74	A	6,626	Constance Bennett, Brod Crawford	Nov. 26, 1942
"	Somewhere I'll Find You	M-G-M	F. 5695	108	A	9,706	Clark Gable, Lana Turner	Oct. 1, 1942
"	Submarine Raider	Columbia	F. 5757	63	U	5,755	John Howard, Marguerite Chapman	Oct. 8, 1942
JAN. 18	Highways by Night	RKO-Radio	F. 5752	69	A	5,661	Richard Carlson, Jane Randolph	Oct. 8, 1942
"	Mrs. Wiggs of the Cabbage Patch	Paramount	F. 5723	82	U	7,305	Fay Bainter, Hugh Herbert	Sept. 24, 1942
"	Nightmare	G.F.D. (Universal)	F. 5995	82	A	7,344	Diana Barrymore, Brian Donlevy	Dec. 24, 1942
"	Seven Sweethearts	M-G-M	F. 5749	98	U	8,799	Kathryn Grayson, Van Heflin	Oct. 15, 1942
"	Silver Bullet, The	G.F.D. (Universal)	F. 5780	55	U	5,035	Johnny Mack Brown, Fuzzy Knight	Oct. 15, 1942
"	Through the Storm	Columbia	F. 5756	57	U	5,206	Bill Elliott, Evelyn Young	Oct. 8, 1942
"	We'll Meet Again	Columbia	Br./R. 5864	84	U	7,629	Vera Lynn, Geraldo	Nov. 5, 1942
"	Women Aren't Angels	Pathe	Br./Dr. 5932	85	A	7,658	Alfred Drayton, Robertson Hare	Nov. 19, 1942
JAN. 25	Atlantic Convoy	Columbia	F. 5729	66	U	5,997	Bruce Bennett, Virginia Field	Oct. 1, 1942
"	Falcon's Brother, The	RKO-Radio	F. 5994	63	A	5,670	George Sanders, Tom Conway	Dec. 17, 1942
"	Pacific Rendezvous	M-G-M	F. 5461	76	U	6,859	Lee Bowman, Jean Rogers	July 9, 1942
"	Pled Piper, The...	20th Century-Fox	F. 5614	86	U	7,744	Monty Woolley, Anne Baxter	Aug. 27, 1942
"	Seven Days' Leave	RKO-Radio	F. 5993	83	U	7,470	Victor Mature, Lucille Ball	Dec. 24, 1942
"	Stagecoach Buckaroo	G.F.D. (Universal)	F. 5784	59	U	5,249	Johnny Mack Brown, Nell O'Day	Oct. 15, 1942
"	Talk of the Town, The	Columbia	F. 5881	116	U	10,514	Cary Grant, Jean Arthur	Nov. 12, 1942
"	They Rald by Night	Pathe	F. 5933	70	U	6,315	Lyle Talbot, June Duprez	Nov. 19, 1942
"	Wake Island	Paramount	F. 5949	88	A	7,911	Brian Donlevy, McDonald Carey	Dec. 3, 1942

British Lion's

"
TO-MORROW

WE

LIVE"

A

George King
Production

C.E.A. Markings

8

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First to lift the lid off Casablanca's
passions and intrigue!

First to seize on the showmanship
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is the — **FIRST PICTURE**
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PICTURE OF 1943

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the world's hottest
terrific that this

EVER TO OPEN SIMUL-
WARNER AND REGAL
TIONAL PREMIERES,
JANUARY 15.

DR



JACK L. WARNER
Executive Producer
HAL B. WALLIS
Production
Directed by
MICHAEL CURTIZ

Screen Play by Julius G. and Philip
Epstein and Howard Koch. From
the novel by Murray Bennett and
Joan Alison.

TRADE SHOW
on Tuesday
JANUARY 12th
10-30 A.M. at

WARNER

Service AND Quality

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SHOWMANSHIP IN WAR TIME

Conducted by **THE SHOWMAN**

A Feature Run Under the Auspices of the
"Kine." Company of Showmen

WHO could have foreseen three years ago, when the present international rumpus started, all the restrictions and difficulties with which the film business would be faced—the staff stringency, lighting limitations, poster paucity, etc.?

As we look back over another year of trials and modifications of practice, we cannot fail to realise the extent to which our business has been affected by world-wide events. In the light of that reflection, The Showman wisely refrains from casting even a predatory eye upon the tattered cloak of Old Moore, preferring to leave all speculations upon the shape of events to come to more capable (or daring) soothsayers. One thing, however, can safely be predicted in the light of past experience. Whatever the obstacles which face our industry, showmen everywhere will find ways and means of continuing their beneficial Trade. The show must go on. The show **WILL** go on. Greetings, showmen everywhere, and more power to your elbows in 1943!

Christmas Display

THE linking-up of Christmas greetings and festive decorations with the bombed church scene from "Mrs. Miniver" was the bright inspiration of A. J. Bayliss for his patrons and exploitation of his feature film, and apparently met with cordial appreciation and reciproca-

The photograph unfortunately gives an adequate view of the church's interior, which was 12 ft. deep, with imitation pillars supporting each side. This very creditable display was made solely by manager and staff at a total cost of 2s. 6d. for the roses which formed part of the advertising message.

Great Minds, etc.

RECENT note in the columns of our Roaming Representative referring to E. L. Groves' non-synch. methods at King's Cross prompts our friend Eddy G. Clifton to tell us that he had the same idea, which he introduced six weeks ago at the Alexandra,

Newton Abbot, to the great appreciation of his audience, who were quick to take advantage of his offer, screened by slides (which he makes himself) to have their favourite records played on his modern equipment.

Having spent twelve months in the Army, from which he received honourable discharge, he is just getting into his stride again, anxious to qualify for another certificate for the KINE. Company of Showmen.

Dolly Business

THE scarcity of dolls drew both children and parents to admire the display arranged by Bert Gordon Smith for his week's screening of "Bedtime Story" and "Lady for a Night."

The tie-up was with a local furniture store, who placed part of their department and their assistance at his service. A baby lady doll in a crib represented the "Lady for a Night," while two larger ones dressed in jumper suits told their "Bedtime Story."

The effectiveness of the display was

added to by appropriately worded publicity, and undoubtedly drew business to the Empire, Alfreton.

A Christmas Reuniting

Some months ago D. M. Edenborough, manager of the Regal, Walham Green, received a letter from A/B Thomas Hunt, serving in one of His Majesty's ships in the Mediterranean, asking whether, on December 22, it would be possible to send his anniversary greetings over the screen to his wife, and also to ask his organist, Alex Taylor, to play for him the song "Stardust," which was the A/B's idea of conveying to his wife his feelings for her.

Manager Edenborough liked the idea, and arranged for Miss Joyce Kemp, a talented young soprano, of 14, to sing the song for Mrs. Hunt's especial benefit. A/B Hunt had written his wife to be at the Regal, Walham Green, on that particular night, so in order to make certain of her appearance two complimentary tickets were sent, with a message that there was a special reason for her being at the Regal at the time arranged.

After the organ interlude, the manager read to the audience part of A/B Hunt's letter, then introduced Miss Joyce Kemp. The singer, in spite of her youth, put into the song all the sentiment which A/B Hunt wished to convey to his charming wife, Dorothy, and brought the house down. In addressing the audience Mr. Edenborough said he felt sure the song which Joyce had chosen as her encore would be reciprocated in the hearts of all those who had their loved ones in the front line—"I'll See You Again."

The second song was even more successful than the first, and the audience rose to this delightful discovery. Feeling sure that Mrs. Hunt was in no mood to face the crowd, a slide was screened asking whether she would go to the office to accept a little souvenir of this memorable night.

Mrs. Hunt was rather overcome by the proceedings, but was profuse in thanks, and patrons of the Regal were thrilled by their part in an unusual experience.

Tradition Continues

THE showmanship at Oldham, so often referred to in these columns, is not going to lapse now that W. S. Bobby has taken up his new post at the Odeon, for he has got quickly off the mark with a window tie-up for "Miss Annie Rooney" at the Co-operative Society's local store.

Gay colours made the display very attractive, and apt slogans, such as "For Growing Girls Like Shirley," focussed attention on the film's title and gave the necessary publicity to the week's feature. A good start, W. S. B.—continue the good work!

W.A.A.F.s as "Critics"

A LARGE contingent of W.A.A.F.s attended the preview of the American film adaptation of Eric Knight's "This Above All," at the Trocadero, Liverpool, and many other members of the W.A.A.F. will see the film at a number of centres in the Gaumont-British North-Western division.

After they have seen the film, which has life in the W.A.A.F. for its background, the young women are invited to write competitive essays on its chief appeals to them. The winners are to be given a trip to London, with a tour of the G.B. studios at Shepherd's Bush.

And No Prize!

A DISAPPOINTED man is manager A. Jackson, for he evolved a tie-up campaign for "You'll Never Get Rich" and the War Savings scheme, which included the clever corner display for his foyer at the King's Theatre, Sutton-in-Ashfield, and a Fred Astaire dancing com-



petition at St. Michael's Hall, with complimentary tickets as prizes. His depression is due to the fact that his exploitation was provided as an entry for Columbia's competition, which has now closed.

Mr. Jackson must rest content with the satisfaction derived from a job well done, the appreciation of and commendation from satisfied patrons and the enhanced



Tastefully designed Christmas display by A. Bayliss at the Regal, Chesterfield. Bombed church acted as background for MRS. MINIVER (M-G-M) announcement

box-office receipts which were bound to accrue from his admirable showmanship effort.

Chatham's "Holiday Inn"

KNOWING how well Bing and Fred's previous pictures have been received, L. S. Stevens, Manager of the National Theatre, Chatham, decided that "Holiday Inn" was worth all the publicity he could possibly get under the present day restrictions.

Basing his campaign on star values and song hits, he first contacted a large furnishing store in the High Street and with the wholehearted co-operation of the management secured three front window displays. The first window was tastefully laid out as a dining room with the dining table fully set (minus turkey), stills were prominently displayed and the tie-up publicity "Life Can Always Be A 'Holiday Inn'—Your Own Home—If You Furnish The Cavendish Way" drew many window gazers during the Christmas shopping week.

The second contact, a music shop, also offered a front window and set out a most attractive display of records from the film, in the centre was a carefully executed quad of all the records from the film, with the catch line, "Holiday Inn Has Broken All Records In The West End—But We Have All The Records To Give You Many Happy Holidays," this was supported with stills and also drew the public to the window.

Needless to say the time spent was amply repaid during the run of the film.



Bold design and clever draughtmanship distinguished this announcement at the Odeon-Astoria, Streatham



Personal appearance of Anne Crawford, star of DARK TOWERS (Warner) at the Odeon, Winchester

A Popular Personal

LAST week's Services' Night at the Odeon, Winchester, was graced by the visit of Anne Crawford (star of "Dark Towers") as guest artiste. Her vivacity won tremendous applause from the packed Services audience, and her kindly suggestion to auction her bouquet, which raised £5 5s. for the Prisoners-of-War Fund, was greatly appreciated.

As it was a Christmas programme, Manager G. Saunderson extended the variety section to one and a half hours, to the great delight of all present.

Model Efforts

WHENEVER I am able to drop in at the Brixton Astoria I expect to find a battery of entertaining publicity displays, and I have never yet been disappointed. On my last visit there was a stirring tableau to advertise Paramount's "Wake Island," showing doughboys armed with machine-gun and rifle fighting doggedly beneath a fluttering Old Glory while all round were exploding shells and bombs and aircraft hurtled overhead amid the coiling smoke clouds of the battlefield. Although also dealing with the war, the adjoining display drawing attention to "Pied Piper" (20th-Fox) was a complete contrast to the other, depicting an elderly man leading a line of seven children across a country landscape. An enlarged portrait head of Monty Woolley, the star of the picture, filled an upper corner. Elsewhere I found smaller models dealing with "The Major and the Minor" (Paramount) and "Sherlock Holmes and the Secret Weapon." The former showed a small impression of Ginger Rogers as "the minor," while the latter was represented by a good photo-portrait of Basil Rathbone as the sleuth famed in the torn-out centre of a newspaper front page.

I noticed that on top of the fountain in the centre of the fountain-court which forms the inner vestibule of this fine hall Manager Ball had set up a small illuminated Christmas tree with a bright card in front conveying the firm's seasonable greetings to patrons.

Home Made

THE almost unique entrance hall of the Camberwell Odeon (it is a passage running through the building from one main road to another) contained two fine painted advertising panels when I called there recently, both being the work of Manager Charles Wright, who has been doing this sort of thing for many years past.

First there was a really admirable copy of the double-page display included in a recent issue of the KINE, to advertise G.F.D.'s "Nightmare." Hanging before the heavy curtains half-way up the stairs to the circle was an even larger panel showing caricature heads of Lamour, Crosby and Hope as they appear in Paramount's "The Road to Morocco." Mr. Wright thinks nothing of this kind of

self-made display, though I know many other managers who would gladly possess his skill with brush and colours. Whenever his programmes afford an opportunity he brings out some unusual piece of pictorial material to grace his foyer and give the public a free show by way of bait to draw them to the pay-box.

The Light Touch

I NOTICED recently that manager J. W. Wakeman had found a way of utilising the minimum essential foyer lighting at the Trocadero to illuminate a seasonable display of large, glittering stars, each bearing the name of one of the performers in G.F.D.'s new Askey feature, "King Arthur Was a Gentleman." Thus he kept within the regulations while drawing the public eye to the message he wished to convey about a forthcoming attraction.

A Jewelled Tie-up

FOR the week's showing of "Rings On Her Fingers" at the Ritz (Odeon), Chelmsford, manager Francis W. Minde effected an advantageous tie-up with Webber's, Chelmsford's leading jewellery shop.

Using the slogan "Every girl likes to have 'Rings On Her Fingers'" with a display of stills from the Fox film prominently on view in the window of the shop, the combination of rings and the film's title made effective publicity.

Mr. Minde also invited patrons to submit their answers on postcards to the question "What did you say when you put the ring on her finger?" This brought many amusing and original proposal stories which were displayed in the foyer.

"Who Done It?"

PATRONS entering the Odeon, Bristol, last week were confronted by an apparently shattered mirror on which was stuck a circular disc with the words "Who Done It? You'll Know!"

Similar discs were stuck in a number of other prominent positions about the theatre, and were used by manager J. D. Simpson as advance publicity for the Abbott and Costello film "Who Done It?" which he was showing at the house the following week.

Bristol's Comforts Collection

AN attractive display, with the object of collecting comforts for the lads in the Forces, was arranged by manager J. E. Wyard at the New Globe, Lawrence Hill, Bristol, for the two weeks before Christmas. A large stand, decorated in red, white and blue, occupied a prominent position in the inner foyer of the theatre, with the message "Wishing all Forces, home and overseas, a happy New Year."

The pièce de résistance was a large

cartoon of Hitler, whose head and shoulders emerged from a chimney pot from which smoke was pouring out. In one hand he carried a sack labelled "Der Fuehrer's Christmas Gift of Bombs," while from his mouth came the words—prophetic ones let us hope—"I'm getting all fagged out. I don't think they'll let me be Father Christmas again." The caption read, "Help the boys smoke the blighter out. Drop a fag or a full packet in slot below." On the stand were arranged comforts in the form of socks, helmets, gloves, books, gramophone records, etc.

A message to patrons read, "Don't let the boys down this Christmas. They need books, cigarettes, woolies, etc. Give now!" Cigarettes and other gifts came in freely, and as a result of Mr. Wyard's enterprise Bristol boys received a large number of very useful and acceptable Christmas gifts.

Big Things With "Holiday Inn"

THE presentation of the Bing Crosby-Fred Astaire musical triumph, "Holiday Inn," at the Odeon, Yeovil, was a happy occasion. Manager E. F.

Pickering, realising the enormous possibilities of this great picture, arranged a splendid publicity campaign, which included an attractive foyer display with a finely coloured panel (11 ft. x 4 ft.) and a model of the "Holiday Inn" which attracted widespread attention and created the utmost interest.

A tie-up was also arranged with a local music store, the manager of which informed Mr. Pickering that the sale of music and gramophone records were concerned. In fact, it was possible for the store to secure a sufficient number of "White Christmas" records to meet the large demand that was made.

Delighting the Kiddies

SEVEN hundred children, age 5 to 14 years, were entertained to a cinema show as the guests of the proprietor (J. Weighman) of the Pavilion Cinema, North Ormesby, Middlesbrough, and the wardens of Posts 17 and 18. Each child received a threepenny piece as the gift of the wardens, who have been providing for the event by means of whist drives and other efforts.

COVENTRY FACTORIES IN PRODUCTION DRIVE

Remarkable Campaign follows "Rewards to Worker's" Plan

THE great exploitation scheme in connection with Paramount's "Priorities on Parade," when production at the Coventry factory of Messrs. Valves, Ltd., was increased by 25 per cent. in one week through a plan by which workers who achieved the finest results were rewarded with National Savings Certificates, has had the most remarkable consequences.

No fewer than ten Coventry factories are now co-operating in this scheme, in which thousands of workers are going "all out" on a tremendous production drive.

The Mayor of Coventry (Mrs. Alderman E. Smith), who presented the prizes for the "Priorities on Parade" scheme, was so greatly impressed that she called a meeting of factory owners in the district and suggested that they should all co-operate in similar schemes. This suggestion met with the utmost enthusiasm, particularly in view of the 25 per cent. increase in production in connection with the "Priorities on Parade" campaign.

The ten factories concerned are co-operating on this scheme, and prizes—consisting of National Savings Certificates—are to be presented to the winning workers at the Gaumont Cinema, Coventry, on the occasion of the première in that city of the Crown Film Unit subject, "Coastal Command," which is distributed by Paramount. The presentations will be made on the evening of Monday, January 18, and it is hoped that this event will be filmed and shown throughout factories and cinemas in Great Britain.

As with the "Priorities on Parade" scheme, A. E. Crabb, divisional publicity manager for Gaumont, has given the fullest co-operation both to Paramount and to the ten factories concerned. The result of this remarkable campaign is that the Coventry presentation of "Coastal Command" is awaited with more than ordinary interest and anticipation, as are the results of the production drive which is now in full swing.



Intriguing corner display for tie-up between YOU'LL NEVER GET RICH (Columbia) and the Savings Campaign, by A. Jackson, at the King's Theatre, Sutton-in-Ashfield

January 7, 1943

OUR ROAMING REPRESENTATIVE

says :—

Mind the Step!

ARE there any danger spots round your hall? Any unlit steps which cannot be seen in the dark, any torn carpets, any broken stair rails, any dim corners, any unindicated projections? I asked this apparently fatuous question because recently I nearly tripped over what few brains there are bestowed upon me by an iron bar sticking out of the wall 12 inches from a cinema boundary wall. The blow was comparatively slight and, my skull being thick, no serious harm was done—unless I bent the bar; but I thought it a good lesson, both for me and the exhibitor. To avoid accidents for compensation, go round the premises and make SURE they are all-proof.

Mind My Bike!

THE first cinemas were often just converted houses or shops. Then came the early cinema palaces—still, in the main, buildings surrounded by shops, etc. Later, with the dawn of the motor car, came halls with car parks. I shall get back to the general use of cars after the war, of course. Meanwhile car parks are not required by patrons. Some are a relic; some converted to other purposes such as, for instance, parking for A.R.P. vehicles. And the former car-users who used to sit up with their families in anything from an aged Austin 7 to a Ford V-8 now, in many instances, arrive by cycle. Have you taken steps to provide for them? There are a few halls which provided cycle parks even before the war. But they formed only a tiny fraction of the whole. With cycle thieves as common as the rustlers of Westerns, the modern cyclist hesitates to leave his almost priceless mount unattended outside a building, even if padlocked—unless he can chain it to some hefty structure to render its unauthorised removal too difficult a business to be worth the risk. Before the shortage of metal there were

usually plenty of iron railings to which a machine could be anchored, but iron railings are now as scarce as private cars in car-parks, so it is up to the exhibitor to provide alternatives.

Occasionally there is a pipe, or a small stanchion will serve, but only for one machine. When two, ten or a hundred have to be cared for, something more effective is called for. Some cinemas have unused lounges and waiting corridors which could be used as cycle stores; at others a length of firmly secured chain of heavy calibre would serve. Whatever the answer to this problem, I think there is no doubt that the millions of cyclists among cinegoers would welcome anything which abolished the hazard of theft which now faces them if they leave their bikes outside while enjoying the show.

Way In?

SEARCHING around a large super cinema in the blackout a few nights ago in search of some safe corner in which to leave my bicycle while I talked shop with the manager, I discovered no less than three exit doors ajar. The house, as I afterwards discovered, was chock-full, so even had I tried to gain entrance through one of these unguarded channels and got past the eyes of attendants in the auditorium I should not have got a seat. But first there was the question of black-out offences. Each door emitted a broad crack of light and a zealous constable would have found several grounds for taking action had he chosen to do so. Secondly, it happens that the hall in question is in a district where the populace don't try to break in by unorthodox routes, but I know several other districts where even barred exits are but small obstacles to determined young ruffians armed with crow-bars. As I have hinted above, the manager and all his much-depleted staff had their hands full placating impatient crowds and seeing that everyone who could be seated in the hall was found a seat, but I

hope that when the rush was over they made a tour of the hall to check the condition of the exits. It is always wise to do so if one wants to avoid trouble, whether from picture-hungry small boys who seize any chance of a free show or from guardians of the law.

Carelessness!

I REMEMBER reading many years ago a recommendation (I think it was made by Colin N. Bennett, former technical controller to the KINE.) that projectionists should keep a pair of opera glasses in the box for use in obtaining a sharp focus on the screen. The notion struck me at the time as well-intentioned but rather far fetched. Now I am not so sure. The other day I sat through the performance at a suburban super-cinema belonging to one of the major circuits and was periodically reminded of the advice about binoculars. One of the machines was slightly out of focus, with the result that alternate reels were projected imperfectly. Only a minute adjustment of the focusing knob was required to put matters right, yet whoever was in the box during the performance apparently could not detect the slight inaccuracy—or never troubled to inspect the screened picture. I doubt the latter possibility, for twice during the show the light failed—and was restored after a few seconds of sound wedded to a black screen. Clearly, therefore, the operator was awake (if only just). Faults of this kind, which are increasingly common in our theatres, reveal the extra need under present conditions for the presence of someone in the auditorium charged with the duty of telling the operating staff whenever something needs remedying. Managers used to perform this duty, but nowadays they are usually too busy with other matters to find the time for it. Patrons apparently are more long-suffering than I should have expected. They rarely "barrack."

Time, Gentlemen, Please!

ONE of the devices used by the Hornsey Red Cross and St. John Joint War Organisation for raising funds for the Prisoners of War Fund in connection with the recent week's campaign was a stopwatch competition, and manager Norman Hope-Bell of the Muswell Hill Odeon (which is in the area concerned) cleverly assisted the cause and focused attention on his show by arranging for the contest to be organised from his theatre.

First the two gold wrist watches (provided by a local jeweller and valued at 15 gns. each) were set going by the officials and deposited (sealed) in the Odeon safe. Tickets (at 3d. a time) were sold all over North London, purchasers being required to guess at what time they would stop. When the winners had been ascertained a presentation ceremony was arranged at the theatre, with Peggy Dexter, feminine star of "We'll Smile Again," the Anglo-American comedy which was being screened at the time, as guest to hand the watches to the winners. The Ambulance Officer, who described the contest from the stage, was able to announce that more than £83 had resulted from this effort, part of over £2,000 raised during the week's activities. After



Private Mel Fengsted, whose generosity in entertaining 1,600 children at the Odeon, Aberdeen, was reported in last week's issue, was Champion Cowboy of America in 1940

the winners had taken their awards the seller of the largest number of tickets (a local tradesman) was handed a special prize, which he promptly returned for re-auction; and Mrs. L. D. Gammans, wife of the local M.P., voiced her appreciation of all that had been done by the organisers and the Odeon management. The brief interlude was made additionally pleasing by artistic lighting effects devised by chief projectionist H. C. Cooper-Clayton.

Pat's Wangle

TO draw attention to the screening of the G.F.D. film at the Odeon, Portsmouth, Pat Reed commenced by having 50 double crown size posters hand written with this simple wording—"Who Done It" in unfinished brush stroke. By co-operating with the local authorities he was able to have these posters posted on his own d.c. boards and fifty bomb damaged sites on each of which a board was placed. The following week additional slips were pasted on to each of these boards saying: "It wasn't Abbott and Costello." This defeated the regulation that not more than 10 posters be allowed to advertise one program, for in actual fact, this was not direct advertising, it was intended to be subtle.

Two weeks prior to playdate, the entrance foyers looked like a junk shop, for he and his staff secured from every possible source as many broken articles as possible, including gramophone records, glass windows, broken china, a broken down bicycle, a legless chair, these being placed in various "dumps" around the foyers. On top of each "dump" was a card worded:—

"WHO DONE IT"—ABBOTT AND COSTELLO? Why now! to answer your query would spoil the fun you must surely get if you 'date' this theatre during Week Commencing December 6."



Depositing gifts on the stand in the foyer of the New Globe, Bristol, in response to J. E. Wyard's showman-like request



RELEASES FOR

FEB. 1, 1943

Compiled by A. W. OWEN

"ALONG THE RIO GRANDE"

(RKO-Radio)

CERT. U. Length 5,788 ft. Reg. No. F.5901. Reviewed in KINE. Nov. 12.

STAR.—Tim Holt.

ATMOSPHERE.—Western drama, in which three pals rid the country of a ruthless murderer and his band.

ORGAN.—"Rio Grande" (Sea Shanty) (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded by John Goss and Male Voice Quartette on H.M.V. B.2646.

"DESPERATE JOURNEY"

(Warner)

CERT. A. Length 9,672 ft. Reg. No. F.5907. Reviewed in KINE. Nov. 26.

STARS.—Errol Flynn, Nancy Coleman, Ronald Reagan.

ATMOSPHERE.—Aerial war time melodrama, the adventures of five members of the crew of a British bomber brought down in Germany.

ORGAN.—"Royal Air Force" March, Walford Davies (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.8856 by H.M. Coldstream Guards Band.

"LURE OF THE ISLANDS"

(Pathé)

CERT. U. Length, 5,322 ft. Reg. No. F.5934. Reviewed in KINE. Nov. 19.

STARS.—Margie Hart, Robert Lowery.

ATMOSPHERE.—South Sea Island musical extravaganza, in which a couple of Federal Agents torpedo an Axis plot to gain control of a Pacific island.

ORGAN.—South Sea Island Medley, "Aloha Oe," "Soft Green Seas" and "Song of the Islands" (Walsh Holmes), with adaptation from the vocal-piano copies.

NON-SYNC.—As organ, recorded on H.M.V. B.D.420 by the Twilight Serenaders.

"PANAMA HATTIE"

(M-G-M)

CERT. U. Length 7,139 ft. Reg. No. F.5694. Reviewed in KINE. Oct. 1.

STARS.—Red Skelton, Ann Southern.

ATMOSPHERE.—Light-hearted, sailors-on-leave musical extravaganza, with a Panama background and a vocal and dancing team of variety artists.

ORGAN.—"Rhapsody in Blue," Gershwin (trio section), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2616 by the Eight-Piano Ensemble, or on H.M.V. B.3435 by Jesse Crawford (organ).

"GUEST" ORGANISTS**From H.M. Forces for Sunday Concerts**

An interesting letter from F. H. Stewart, manager of the Savoy, Portsmouth, gives me some details of his Sunday concerts in which he has been since 1941 featuring "guest" organists, particularly those in H.M. Forces who have been in that part of the country.

Recently he heard that Harry Riehn, the Canadian organist from

Loew's Theatre, Toronto, was in the district, and lost no time in arranging a "guest" appearance at the console of the fine Compton organ installed at the Savoy. This organist has the smooth flowing style which we associate with Jesse Crawford, and his recital included a selection of Christmas carols and other seasonal music, which was a definite success. Harry Riehn is now serving with the Canadian Fire Fighters for Great Britain, and during the period 1937-9 was Musical Director to Carrol Levis. He also composed several of the musical numbers in the "Discoveries" film.

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No. 32—ARTHUR ESGATE, R.A.F.

THIS organist, although back again at the organ console at the G.B., Manchester, has every claim to be included in this series as he was on active service with the R.A.F. Coastal Command Air Crews, wounded and now discharged into civil life again.

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Having certainly done his bit, his many organist friends will wish him the best of luck and restore health to entertain his Manchester organ fans at the console of the Wurlitzer.

A. W. O.

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GO TO IT AND GOOD LUCK**THE BOYS OF THE "COASTAL COMMAND" LOOK TO YOU TO KEEP 'EM FLYING**

One of the posters used to announce the second "Reward to Workers" competition arranged by Paramount and A. E. Crabb, G.B.'s divisional publicity manager for Coventry area

FORTHCOMING TRADE SHOWS

LONDON and PROVINCIAL

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Jan. 11	10.45 a.m.	Own Theatre ...	The Anchor and Short	Columbia ...	Bill Elliott ...	U
" 11	2.30 p.m.	Own Theatre ...	Five Shorts...	Columbia ...	Rosalind Russell ...	U
" 12	10.45 a.m.	Studio One ...	My Sister Eileen ...	Columbia ...	Lucan and McShane ...	U
" 12	2.30 p.m.	Queensberry Club	Old Mother Riley Detective	Anglo-American ...	B.B.C. Broadcasters ...	U
" 12	2.30 p.m.	Queensberry Club	Brains Trust	Anglo-American ...		U
" 12	10.30 a.m.	Century ...	Shorts: Vanishing Wild; Next Stop New York; The Soho Murders; Filming Big Thrills; Filming Nature's Wonders.	20th Century-Fox		U
" 12	10.30 a.m.	Warner Theatre...	Casablanca; Short: Beyond the Line of Duty.	Warner ...	Humphrey Bogart ...	U
" 13	10.45 a.m.	Studio One ...	A Man's World ...	Columbia ...	William Wright ...	A
" 14	10.45 a.m.	Studio One ...	Stand By All Networks ...	Columbia ...	Florence Rice ...	A
" 15	10.30 a.m.	Own Private T.	Lady Bodyguard, with Shorts: Fisherfolk of Northumbria; In the Circus.	Paramount		U
" 15	10.45 a.m.	Studio One ...	The Daring Young Man ...	Columbia ...	Joe E. Brown ...	U
" 18	10.45 a.m.	Own Theatre ...	False Clues ...	Columbia ...	Bill Elliott ...	U
" 18	2.30 p.m.	Own Theatre ...	Five Shorts...	Columbia ...		U
" 19	10.45 a.m.	Rialto ...	Count of Monte Cristo ...	A.B.F.D. ...		U
" 20	11 a.m.	Rialto ...	The Proud Valley ...	A.B.F.D. ...		U
" 20	11 a.m.	Studio One ...	Ice Capades Revue ...	British Lion		U
BIRMINGHAM.						
Jan. 8	10.30 a.m.	Tatler ...	Cyclone on Horseback ...	RKO-Radio ...	Tim Holt ...	U
" 8	10.30 a.m.	West End ...	George Washington Slept Here ...	Warner ...	Jack Benny ...	U
" 8	10.30 a.m.	Scala ...	Police Bullets ...	Pathe ...	John Archer ...	A
" 12	10.30 a.m.	West End ...	The Peterville Diamond ...	Warner ...	Walter Forde ...	U
" 12	10.30 a.m.	Scala ...	My Son Alone ...	United Artists ...	Preston Foster ...	A
" 13	10.30 a.m.	West End ...	You Can't Escape Forever ...	Warner ...	George Brent ...	A
" 13	10.30 a.m.	Scala ...	Journey for Margaret ...	M-G-M ...	Robert Young ...	U
CARDIFF.						
Jan. 8	10.30 a.m.	Park Hall ...	Cyclone on Horseback ...	RKO-Radio ...	Tim Holt ...	U
" 8	11 a.m.	Odeon ...	My Son Alone ...	United Artists ...	Preston Foster ...	A
" 12	10.30 a.m.	Park Hall ...	George Washington Slept Here ...	Warner ...	Jack Benny ...	U
" 13	10.45 a.m.	Empire ...	My Sister Eileen ...	Columbia ...	Rosalind Russell ...	U
" 13	10.45 a.m.	Park Hall ...	Random Harvest ...	M-G-M ...	Ronald Colman ...	U
GLASGOW.						
Jan. 8	10.30 a.m.	Regent ...	Cyclone on Horseback ...	RKO-Radio ...	Tim Holt ...	U
" 8	10.50 a.m.	Cosmo ...	Police Bullets ...	Pathe ...	John Archer ...	A
" 8	10.45 a.m.	Playhouse ...	White Cargo ...	M-G-M ...	Hedy Lamarr ...	U
" 12	10.30 a.m.	La Scala ...	The Navy Comes Through ...	RKO-Radio ...	Pat O'Brien ...	U
" 12	10.45 a.m.	Playhouse ...	The Peterville Diamond ...	Warner ...	Walter Forde ...	U
" 13	10.45 a.m.	Regal ...	George Washington Slept Here ...	Warner ...	Jack Benny ...	U
" 13	10.45 a.m.	Picture House ...	My Sister Eileen ...	Columbia ...	Rosalind Russell ...	U
" 13	10.45 a.m.	Paramount ...	My Son Alone ...	United Artists ...	Preston Foster ...	U
" 13	10.45 a.m.	La Scala ...	Journey for Margaret ...	M-G-M ...	Robert Young ...	U
" 14	10.45 a.m.	Picture House ...	A Man's World ...	Columbia ...	William Wright ...	A
LEEDS.						
Jan. 8	10.30 a.m.	Tatler ...	Cyclone on Horseback ...	RKO-Radio ...	Tim Holt ...	U
" 8	10.30 a.m.	Tower ...	George Washington Slept Here ...	Warner ...	Jack Benny ...	U
" 8	10.30 a.m.	Scala ...	Isle of Missing Men ...	Pathe ...	John Howard ...	A
" 12	10.30 a.m.	Tower ...	The Peterville Diamond ...	Warner ...	Walter Forde ...	U
" 12	10.30 a.m.	Scala ...	Police Bullets ...	Pathe ...	John Archer ...	A
" 12	10.45 a.m.	Paramount ...	My Son Alone ...	United Artists ...	Preston Foster ...	U
" 13	10.30 a.m.	Scala ...	My Sister Eileen ...	Columbia ...	Rosalind Russell ...	U
" 14	10.30 a.m.	Tower ...	Journey for Margaret ...	M-G-M ...	Robert Young ...	U
LIVERPOOL.						
Jan. 8	10.30 a.m.	Scala ...	Cyclone on Horseback ...	RKO-Radio ...	Tim Holt ...	U
" 8	11 a.m.	Palais de Luxe ...	Police Bullets ...	Pathe ...	John Archer ...	A
" 8	10.45 a.m.	Futurist ...	White Cargo ...	M-G-M ...	Hedy Lamarr ...	U
" 12	10.45 a.m.	Majestic ...	You Can't Escape Forever ...	Warner ...	George Brent ...	U
" 13	10.45 a.m.	Majestic ...	George Washington Slept Here ...	Warner ...	Jack Benny ...	U
" 13	10.45 a.m.	Trocadero ...	My Sister Eileen ...	Columbia ...	Rosalind Russell ...	U
MANCHESTER.						
Jan. 8	10.30 a.m.	Market Street ...	Cyclone on Horseback ...	RKO-Radio ...	Tim Holt ...	U
" 8	10.45 a.m. & 2.30 p.m.	Private Theatre ...	The Peterville Diamond ...	Warner ...	Walter Forde ...	U
" 8	10.45 a.m.	Theatre Royal ...	Police Bullets ...	Pathe ...	John Archer ...	A
" 8	10.45 a.m.	Gaiety ...	Random Harvest ...	M-G-M ...	Ronald Colman ...	U
" 12	10.45 a.m.	Theatre Royal ...	Kathleen Mavourneen ...	International F.R.		U
" 12	10.45 a.m.	Gaumont ...	The Balloon Goes Up ...	New Realm ...		U
" 12	10.45 a.m. & 2.30 p.m.	Private Theatre ...	George Washington Slept Here ...	Warner ...	Jack Benny ...	U
" 13	10.45 a.m.	Market Street ...	Journey for Margaret ...	M-G-M ...	Robert Young ...	U
" 14	10.45 a.m.	Gaumont ...	A Man's World ...	Columbia ...	William Wright ...	A
NEWCASTLE.						
Jan. 8	10.30 a.m.	Tatler ...	Cyclone on Horseback ...	RKO-Radio ...	Tim Holt ...	U
" 8	10.30 a.m.	Essoldo ...	The Peterville Diamond ...	Warner ...	Walter Forde ...	U
" 8	10.45 a.m.	Granger ...	Random Harvest ...	M-G-M ...	Ronald Colman ...	U
" 12	10.30 a.m.	Odeon ...	The Navy Comes Through ...	RKO-Radio ...	Pat O'Brien ...	U
" 12	10.45 a.m.	Essoldo ...	Police Bullets ...	Pathe ...	John Archer ...	A
" 13	10.30 a.m.	Essoldo ...	You Can't Escape Forever ...	Warner ...	George Brent ...	A
" 14	10.30 a.m.	Queen's ...	A Man's World ...	Columbia ...	William Wright ...	A
NOTTINGHAM.						
Jan. 8	10.30 a.m.	News House ...	Cyclone on Horseback ...	RKO-Radio ...	Tim Holt ...	U
" 12	10.30 a.m.	Hippodrome ...	The Navy Comes Through ...	RKO-Radio ...	Pat O'Brien ...	U
" 12	10.15 a.m.	Scala ...	Random Harvest ...	M-G-M ...	Ronald Colman ...	U
SHEFFIELD.						
Jan. 8	10.30 a.m.	Cinema House ...	Cyclone on Horseback ...	RKO-Radio ...	Tim Holt ...	U
" 8	10.30 a.m.	Union Street ...	Police Bullets ...	Pathe ...	John Archer ...	A
" 12	10.30 a.m.	Cinema House ...	The Navy Comes Through ...	RKO-Radio ...	Pat O'Brien ...	U
" 12	10.30 a.m.	Union Street ...	You Can't Escape Forever ...	Warner ...	George Brent ...	A
" 12	10.30 a.m.	Regent ...	Journey for Margaret ...	M-G-M ...	Robert Young ...	U
" 13	10.30 a.m.	Union Street ...	The Peterville Diamond ...	Warner ...	Walter Forde ...	U
" 13	10.30 a.m.	Cinema House ...	White Cargo ...	M-G-M ...	Hedy Lamarr ...	A
" 14	10.15 a.m.	Cinema House ...	Random Harvest ...	M-G-M ...	Ronald Colman ...	U



RELEASES FOR FEB. 1, 1943

Compiled by A. W. OWEN

"ALONG THE RIO GRANDE" (RKO-Radio)

CERT. U. Length 5,788 ft. Reg. No. F.5901. Reviewed in KINE. Nov. 12.
STAR.—Tim Holt.
ATMOSPHERE.—Western drama, in which three pals rid the country of a ruthless murderer and his band.
ORGAN.—"Rio Grande" (Sea Shanty) (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded by John Goss and Male Voice Quartette on H.M.V. B.2646.

"DESPERATE JOURNEY" (Warner)

CERT. A. Length 9,672 ft. Reg. No. F.5907. Reviewed in KINE. Nov. 26.
STARS.—Errol Flynn, Nancy Coleman, Ronald Reagan.
ATMOSPHERE.—Aerial war time melodrama, the adventures of five members of the crew of a British bomber brought down in Germany.
ORGAN.—"Royal Air Force" March, Walford Davies (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8856 by H.M. Coldstream Guards Band.

"LURE OF THE ISLANDS" (Pathé)

CERT. U. Length, 5,522 ft. Reg. No. F.5934. Reviewed in KINE. Nov. 19.
STARS.—Margie Hart, Robert Lowery.
ATMOSPHERE.—South Sea Island musical extravaganza, in which a couple of Federal Agents torpedo an Axis plot to gain control of a Pacific island.
ORGAN.—South Sea Island Medley, "Aloha Oe," "Soft Green Seas" and "Song of the Islands" (Walsh Holmes), with adaptation from the vocal-piano copies.
NON-SYNC.—As organ, recorded on H.M.V. B.D.420 by the Twilight Serenaders.

"PANAMA HATTIE" (M-G-M)

CERT. U. Length 7,139 ft. Reg. No. F.5964. Reviewed in KINE. Oct. 1.
STARS.—Red Skelton, Ann Southern.
ATMOSPHERE.—Light-hearted, sailors-on-leave musical extravaganza, with a Panama background and a vocal and dancing team of variety artistes.
ORGAN.—"Rhapsody in Blue," Gershwin (trio section), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2616 by the Eight-Piano Ensemble, or on H.M.V. B.3435 by Jesse Crawford (organ).

"GUEST" ORGANISTS

From H.M. Forces for Sunday Concerts

An interesting letter from F. H. Stewart, manager of the Savoy, Portsmouth, gives me some details of his Sunday concerts in which he has been since 1941 featuring "guest" organists, particularly those in H.M. Forces who have been in that part of the country.

Recently he heard that Harry Riehn, the Canadian organist from

Loew's Theatre, Toronto, was in the district, and lost no time in arranging a "guest" appearance at the console of the fine Compton organ installed at the Savoy. This organist has the smooth flowing style which we associate with Jesse Crawford, and his recital included a selection of Christmas carols and other seasonal music, which was a definite success. Harry Riehn is now serving with the Canadian Fire Fighters for Great Britain, and during the period 1937-9 was Musical Director to Carrol Lewis. He also composed several of the musical numbers in the "Discoveries" film.

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" 8	10.30 a.m.	Tower	George Washington Slept Here	Warner	Jack Benny	U
" 8	10.30 a.m.	Scala	Isle of Missing Men	Pathe	John Howard	A
" 12	10.30 a.m.	Tower	The Peterville Diamond	Warner	Walter Forde	U
" 12	10.30 a.m.	Scala	Police Bullets	Pathe	John Archer	A
" 12	10.45 a.m.	Paramount	My Son Alone	United Artists	Preston Foster	A
" 13	10.30 a.m.	Scala	My Sister Eileen	Columbia	Rosalind Russell	U
" 14	10.30 a.m.	Tower	Journey for Margaret	M-G-M	Robert Young	—
LIVERPOOL.						
Jan. 8	10.30 a.m.	Scala	Cyclone on Horseback	RKO-Radio	Tim Holt	U
" 8	11 a.m.	Palais de Luxe	Police Bullets	Pathe	John Archer	A
" 8	10.45 a.m.	Futurist	White Cargo	M-G-M	Hedy Lamarr	A
" 12	10.45 a.m.	Majestic	You Can't Escape Forever	Warner	George Brent	A
" 13	10.45 a.m.	Majestic	George Washington Slept Here	Warner	Jack Benny	U
" 13	10.45 a.m.	Trocadero	My Sister Eileen	Columbia	Rosalind Russell	U
MANCHESTER.						
Jan. 8	10.30 a.m.	Market Street	Cyclone on Horseback	RKO-Radio	Tim Holt	U
" 8	10.45 a.m. & 2.30 p.m.	Private Theatre	The Peterville Diamond	Warner	Walter Forde	U
" 8	10.45 a.m.	Theatre Royal	Police Bullets	Pathe	John Archer	A
" 8	10.45 a.m.	Gaiety	Random Harvest	M-G-M	Ronald Colman	U
" 12	10.45 a.m.	Theatre Royal	Kathleen Mavourneen	International F.R.		—
" 12	10.45 a.m.	Gaiety	The Balloon Goes Up	New Realm		—
" 12	10.45 a.m.	Gaiety	George Washington Slept Here	Warner	Jack Benny	U
" 13	10.45 a.m. & 2.30 p.m.	Private Theatre	Journey for Margaret	M-G-M	Robert Young	—
" 13	10.45 a.m.	Market Street	A Man's World	Columbia	William Wright	A
" 14	10.45 a.m.	Gaiety				—
NEWCASTLE.						
Jan. 8	10.30 a.m.	Tatler	Cyclone on Horseback	RKO-Radio	Tim Holt	U
" 8	10.30 a.m.	Essoldo	The Peterville Diamond	Warner	Walter Forde	U
" 8	10.45 a.m.	Grainger	Random Harvest	M-G-M	Ronald Colman	U
" 12	10.30 a.m.	Odeon	The Navy Comes Through	RKO-Radio	Pat O'Brien	U
" 12	10.45 a.m.	Essoldo	Police Bullets	Pathe	John Archer	A
" 13	10.30 a.m.	Essoldo	You Can't Escape Forever	Warner	George Brent	A
" 14	10.30 a.m.	Queen's	A Man's World	Columbia	William Wright	A
NOTTINGHAM.						
Jan. 8	10.30 a.m.	News House	Cyclone on Horseback	RKO-Radio	Tim Holt	U
" 12	10.30 a.m.	Hippodrome	The Navy Comes Through	RKO-Radio	Pat O'Brien	U
" 12	10.15 a.m.	Scala	Random Harvest	M-G-M	Ronald Colman	U
SHEFFIELD.						
Jan. 8	10.30 a.m.	Cinema House	Cyclone on Horseback	RKO-Radio	Tim Holt	U
" 8	10.30 a.m.	Union Street	Police Bullets	Pathe	John Archer	A
" 12	10.30 a.m.	Cinema House	The Navy Comes Through	RKO-Radio	Pat O'Brien	U
" 12	10.30 a.m.	Union Street	You Can't Escape Forever	Warner	George Brent	A
" 12	10.30 a.m.	Regent	Journey for Margaret	M-G-M	Robert Young	—
" 13	10.30 a.m.	Union Street	The Peterville Diamond	Warner	Walter Forde	U
" 13	10.30 a.m.	Cinema House	White Cargo	M-G-M	Hedy Lamarr	A
" 14	10.15 a.m.	Cinema House	Random Harvest	M-G-M	Ronald Colman	U

FINANCIAL

CAPITAL.—Business House with wide experience and connections has number of clients with £5,000 to £50,000 each seeking partnerships or directorates in sound well-established kinema or theatre. —Write, U., Box 144, Kinematograph Weekly.

SITUATIONS VACANT

"None of the vacancies for women advertised in our columns relates to a woman between 18 and 30 INCLUSIVE unless such a woman (a) has living with her a child of hers under the age of 14; (b) is registered under the Blind Persons Act; or (c) has a Ministry of Labour Permit to allow her to obtain employment by individual effort."

BIRMINGHAM.—REQUIRED IMMEDIATELY, OFFICE MANAGER, ALSO BARRING CLERK, BY MAJOR RENTING HOUSE. ATTRACTIVE SALARY. —REPLY, V., BOX 145, KINEMATOGRAPH WEEKLY.

WANTED by major renting company, a fully experienced Branch Manager. —Write, Box 311, U.K., 25, Shaftesbury Avenue, London, W.1.

MANAGER required, London. —Write, giving fullest particulars, to Box 232, c/o 8, Serle Street, London, W.C.2.

MANAGERS REQUIRED BY CIRCUIT OF COUNTRY KINEMAS; PROPRIETORS ARE PREPARED TO TRAIN EX-SERVICEMEN; THOSE WITH SOME KNOWLEDGE OF KINEMA BUSINESS, INCLUDING OPERATING, PREFERRED. —R., BOX 141, KINEMATOGRAPH WEEKLY.

MANAGER or MANAGERESS (experienced) for country market town kinema, East Anglia; take full charge, booking. —Write, stating salary and experience, S., Box 142, Kinematograph Weekly.

WANTED commence immediately, Assistant Manager; must be exempt military and national service. —Full particulars, experience, salary required, E. C. Rogers, Hippodrome, Gloucester.

DESPATCH MANAGER REQUIRED; LONDON; GOOD WAGES. —C., BOX 126, KINEMATOGRAPH WEEKLY.

WANTED, man to deal with kinema office routine, capable taking charge and running kinemas, supervising electrical equipment, film booking; only men with no military liabilities need apply; Home Counties situation. —State experience, salary, age, positions held, particularly booking career, copies references, F., Box 129, Kinematograph Weekly.

CHIEF Operator wanted. —State age, experience, and salary required, to G. Edwards, Royal County Theatre, Shrewsbury.

MAJOR independent Renters invite applications for Branch Representatives in the West of England, Liverpool, Manchester and Yorkshire; guaranteed weekly earnings of £30 and continuity of first-line product. —Apply, B., Box 125, Kinematograph Weekly.

WANTED, CHIEF AND SECOND OPERATORS FOR UP-TO-DATE KINEMAS IN HERTS AND BUCKS. —AGE AND FULL PARTICULARS TO SHIPMAN, AND KING CIRCUIT, 427, CECIL CHAMBERS, 86, STRAND, W.C.2.

CHIEF Operator required, London; wages £5 10s. p.w. —Write, giving full particulars, to Box 230, c/o 8, Serle Street, London, W.C.2.

WANTED, Second and Third Operators; good prospects. —Apply, Circuit Engineer, Broadway Gardens Cinema, Waltham Green, London, S.W.6.

SECOND Operator, also Third Operator, wanted; good salaries. —Apply at once, Manager, Danilo Cinema, Longbridge, Birmingham.

SECOND Operator required, London. —Write, with full particulars, to Box 231, c/o 8, Serle Street, London, W.C.2.

WANTED, Second Operator (over 18) for small kinema; safe area, 30 miles from London; exempt from military service. —State experience, wage required, to W., Box 146, Kinematograph Weekly.

SECOND Operator required; good wages and conditions. —Write, Box 227, c/o Street's, 8, Serle Street, London, W.C.2.

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SITUATIONS WANTED

MANAGER. Live Showman, open to offer; life experience "super" and small hall management, booking, minor circuit supervision; practical technical ability; adaptable in emergency; good personality; abstainer; thoroughly reliable; a worker; just over military age; last position four years; finest references from reputable people; any reasonable proposition entertained. —W., Box 120, Kinematograph Weekly.

MANAGER - OPERATOR, now at liberty, invites offers, either position or joint; age 33. —Don McLeod, 36, Promenade, Portobello, Edinburgh.

MANAGER disengaged; life experience; excellent refs.; exempt; London or Home Counties. —A., Box 124, Kinematograph Weekly.

MANAGER-ORGANIST, at present in charge of Northern super, would like to hear of any vacancy; large or small hall; age 35; exempt; extensive library of interlude slides and unimpeachable references three last positions, covering period of eight years in the business; personality and initiative; will consider any first-class proposition. —X., Box 121, Kinematograph Weekly.

MANAGER - PROJECTIONIST; 12 years' experience in super kinemas; first-class references available. —M., Box 136, Kinematograph Weekly.

MANAGER; 10 years' experience; circuit and independent routine; keen, energetic; pleasing personality; qualified projectionist. —E. Law, 20, Kimberley Drive, Sidcup, Kent.

GENTLEMAN, TWELVE YEARS' MANAGERIAL EXPERIENCE. DESIRES POSITION AS MANAGER KINEMA; GO ANYWHERE; EXEMPT. —WRITE, LEES, 6, VINCENT AVENUE, SHIRLEY, SOUTHAMPTON.

MANAGER, London district; over military age; 20 years' experience; active, honest, trustworthy; highest references; bond. —Martin, 49, Queen's Road, N.11.

SITUATIONS WANTED (Contd.)

AN experienced super Manager desires change; highest references. —L., Box 135, Kinematograph Weekly.

MANAGER (41), exempt, bonded, desires change, South Wales or West England; at present managing 1,600 in Midlands; control or instructions; would consider small independent. —Offers, stating salary, to P. Box 139, Kinematograph Weekly.

GENTLEMAN, experienced Operator and Service Engineer (exempt), would manage small hall where owner called up; salary or profit-sharing basis. —Q., Box 140, Kinematograph Weekly.

FIRST-CLASS CIRCUIT ENGINEER OPEN TO OFFERS. —WRITE FOR PARTICULARS, N., BOX 137, KINEMATOGRAPH WEEKLY.

ORGANIST, exempt, highly experienced, exceptional performer, seeks position. —K., Box 984, Kinematograph Weekly.

THEATRE SEATS

18½-in. SEATS for sale, deep backs; no standards; excellent condition seats recovered. —R. Bovilsky, 34, Batson Street, Govanhill, Glasgow, S.2.

FOR sale, Perforated Wood Kinema Chairs, complete with backs and standards; cheap. —T., Box 143, Kinematograph Weekly.

KINEMAS WANTED

B. JACKSON, F.V.A., the South Coast Estate and Kinema Agent, has still many clients requiring large or small kinemas in any district. Will owners please communicate in confidence? NO COMMISSION REQUIRED. —8, Imperial Arcade Buildings, Western Road, Brighton. Tele.: B'ton 6649.

SMALL Kinema wanted within 100 miles of London. —Reply, O., Box 138, Kinematograph Weekly.

KINEMAS TO LET

BOROUGH OF WORKINGTON. CARNEGIE HALL-KINEMA. Carnegie Hall, Workington, Cumberland, licensed for kinema, music, stage plays, to let on lease by tender for a term of ten years; seating capacity about 660; tip-up chairs and electric light, heating (low-pressure water); stage 22-ft. opening, depth 25 ft. Possession in July, 1943. Tenanted by Graves Cinemas, Ltd. (expiry of 10 years' lease). —Form application from the Town Clerk, Town Hall, Workington, which must be returned not later than January 28, 1943.

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FOR SALE. —Talkie Outfit, Hahn projector on pedestal-type stand with 2,000-ft. boxes, lamphouse and 6½-in. mirror arc, 240 v. A.C. New Centra motor, complete with well-filtered sound head, new first stage and new main amplifier, 15-watt speaker, monitor, also portable operating chamber; £180. Kalee 6 Projectors on pedestal stand 2,000-ft. boxes, fitted with New Centra 240-v. A.C. motors, Kalee 10-in. horizontal mirror arcs in large Kalee houses, complete with Imperial driven heads, reconditioned by makers; £220. Portable Valve Rectifiers, input 230 v. A.C. 30 amps. 50 volts, with new spare parts can be offered with one of the above at £30. Two double-aperture Kershaw Lenses, 5 in.; £15 pair. 3-Kilowatt "Electro-Motors" Converter, 360 v. D.C. to 110 v. A.C., with starter; £45. Holmes 35-mm. enclosed portable silent Projectors with 1,000-watt lamphouses, 1,000-ft. boxes, built-in universal motors, etc., quiet running, can be carried in one hand; £40 pair. Erman 35-mm. Educational type Projector on iron pedestal stand, spoolboxes, small lamphouse to accommodate 500-watt lamp; £8. Automatic Zeiss-Ikon 35-mm. 8½-charger type Camera, fitted with 2½-in. f/3.5 Zeiss Tessar lens, 6 spar. charges; £25. Williamson 35-mm. Camera, 400-ft. boxes, fitted with Zeiss Tessar 2½-in. f/3.5 lens; £5. 3-Draw Lantern with 500-watt projector lamp, Baird, carried in case; £12. Can offer 3-in. 10-in. Kalee angle Arc Movers, etc., in splendid order, cheap. All above apparatus in splendid condition. —Apply, Cinema House, Uphall.

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A RECORD OF MODERN PRACTICE IN ARCHITECTURE AND TECHNICS

Architectural Editor: George Coles, F.R.I.B.A.

VOL. IX.

JANUARY 7, 1943

No. 90



**"When Johnny comes marching home again"
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good time he deserves. Let us go flat out to
meet that happy day—and meanwhile**

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The IDEAL KINEMA

Published by : KINEMATOGRAPH
PUBLICATIONS, LTD.
93, Long Acre, W.C.2

Telephone : Temple Bar 2468

Acting Editor : James Benson

Advertisement Manager : R. E. Southworth

Observations

LAST January in this column I expressed the hope that the year just begun would offer brighter prospects than its predecessor. Viewing the year from its latter end, it may be claimed that, as far as world conditions are concerned, the hope has been fulfilled. It may be reiterated this year with even more confidence than twelve months ago, for there are minds which express themselves as seeing the end of the war as far as Europe is concerned before the close of 1943.

Within the Trade, the year has had a far brighter colouring. Bombing, except in coast and near-coast towns and a few inland spots, has greatly lessened. Business has been uniformly good and profits increased, and despite the heavy toll of Entertainments Tax, and the skimming of the cream off profits by Excess Profits Duty, there are few who are justified in grumbling.

Loss of experienced labour in cinemas is a great anxiety, and the end is not yet in sight in that direction. This and the steady deterioration of apparatus and fittings, which cannot be restored or replaced owing to lack of labour and diversion of material into direct war effort, create the greatest troubles.

Many a theatre supervisor is at his wits' end to staff his theatre in these days when one after another is being taken away and substitute labour is hard to come by, and is frequently unsatisfactory when it is obtained.

Nevertheless the note of buoyancy must be kept high and with the expectation that the skies will be clearer in a twelve-months time, the wish of a happy New Year is again extended to all readers.

THEODOLITE.

POST-WAR KINEMA LIGHTING

Reaction from Austerity

By M. C. TONER (Member of the Illuminating Engineering Society)

IT is safe to prophesy that when the black-out restrictions are abolished the public demand for all classes of lighting will precipitate a boom. War-time regulation has brought into being the dark regions of austerity, and when this is removed the pendulum will swing to a demand for all classes of lighting. Decorative lighting will become a form of entertainment whose attractiveness will be enhanced by the years of shadowed gloom through which we have passed.

As the leader in all forms of decorative lighting, the cinema will again set the fashion in luxury lighting on a grand scale. "Decorate with Light" will be a slogan with a powerful appeal when "the lights go up again."

Economy and restrictions have played havoc with all development. Maintenance and repairs will be needed in every hall throughout the land. This necessity furnishes an ideal opportunity for deciding whether to spend money on an ornate scheme of decoration or to decide upon a plainer scheme which would afford wide scope for decorative colour lighting effects.

Tube Lamp Effectiveness

The first question all will ask is: "What is new in lighting?" The most important development in the lighting world since the outbreak of war has been the development of the 5 ft. 80 w. fluorescent tube lamp. This is a type of lighting which will develop rapidly with the advent of peace. At present this lamp is mainly used for industrial lighting where its daylight effect and low surface brightness has proved of great value. The lamp has an initial lumen output of 2,800 lumens, which compares with a 200 ordinary Tungsten lamp, but in service this drops to the equivalent of a 150 w. lamp. Thus it can be rated for output of light as twice that of an ordinary Tungsten lamp.

The long 5 ft. tubular shape of uniform brightness makes it an ideal lighting source for cornice or indirect lighting schemes. In U.S.A., where it is now firmly established, it has been developed in various sizes down to a small 8 in. lamp of 8-10 watts. This lighting unit, by reason of its shape and low surface brightness, will help to solve the hitherto difficult problem of under-balcony lighting. The low mounting height here gave little head-room and was a glaring obstacle near eye level, while the light distribution from low height required a large number of fittings if a "spotty" effect was to be avoided. The 80 w. fluorescent tube will give a wide spread of light for a nominal wattage and prove easy to recess or conceal.

Switching-on-and-off

As this is an electric discharge lamp and not a filament lamp it will not be advisable

to control it by means of dimmers, but when switched on it takes a few minutes to build up to its maximum, so acting rather like a dimmer effect. The switching-out could be done in steps to avoid a sudden "black-out." At present only the daylight white colour is available, but by the use of different fluorescent powders tints "off" the white can be, and will be, developed later.

It will be along these latter lines that development for decorative lighting will take place.

This new arrival in the lighting field will prove worthy of consideration by architects and cinema executives when planning future lighting schemes.

Before the war decorative lighting in the cinema had become an integral part of the entertainment. Colour lighting effects on the stage, curtains and proscenium had overflowed into the auditorium till spectacular lighting effects enveloped the audience.

The splay walls and side panels were endowed with chameleon qualities, which were attractive and entertaining.

This spectacular type of auditorium decorative lighting led to new developments in fibrous plaster designs which were necessary for light and shade effects. By means of moulded projections contrasting colour effects of scintillating beauty were obtained from lighting projected at different angles.

The value of this new lighting was a subject on which opinion was sharply divided, as many people contended it had only "stunt" value which soon failed to be an attraction, whilst its supporters upheld it for aesthetic effect, decoration and prestige. As long as the cinema remains a medium where showmanship plays a prominent part lighting creations will continue to maintain their place.

Stage Effects

For stage lighting effects battens and float with vertical side battens and portable magazine wing floods remain and a cyclorama background to give the illusion of depth to a shallow stage will prove a sound investment. Front of the house remote controlled "spots" will also be required.

The heart of a good lighting installation is the switchboard, which must be designed to suit the lighting installation. For cinema use the hand-controlled board is being superseded by the automatic and semi-automatic types. The development of the automatic type switchboard has been responsible for the rapid advance in colour lighting technique. The wide range of effects with the ease of control by a single operator makes this the ideal type of switchboard for all modern cinemas.

The modern trend in architecture with its clean design will in most cases, where altera-

Continued on page v

THE THEATRES OF WAR

Are of supreme importance to us all and must have priority; but your theatres have also to be maintained. For this reason we are still using every endeavour, in spite of prevailing difficulties, to keep going that service you have always expected from us. Pending a return to normal, we shall be happy to advise you how best to keep your furnishings in good repair until such time as we are able, once again, to meet your requirements in full.

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PRECAUTIONS AGAINST FIRE IN A KINEMA

III—Non-Conductive Extinguishing Liquids

PREVIOUS articles in this series have dealt with "first aid", installations and the working of various types of equipment. This, the third of the series, sets out a method of extinguishing fires at the projector gate, and the use of non-conductive liquid where risks of electric shock are present.

In a building such as the kinema, where electric cables are used so extensively, a risk exists of electric shock which is absent elsewhere. This has led to the use in certain extinguishers of a liquid which is non-conductive. Carbon-tetrachloride is sometimes used in such extinguishers, but an even safer liquid is used in Pyrene extinguishers, as recent tests have proved.

Smothering Fires with Vapour

"Pyrene" fire extinguishers release a special liquid which, on reaching a temperature of 200 deg. Fahr. or over, forms a heavy cohesive vapour which settles over the flames and cuts off the oxygen supply, thus putting out the fire by what is known as the "smothering" method. The volume of vapour formed is 233 times that of the liquid used. The base of "Pyrene" liquid is carbon tetrachloride, but it is manufactured by a special process which increases its effectiveness.

If carbon tetrachloride is used in a confined or badly ventilated space, under certain conditions the fumes given off are liable to be dangerous and should not be inhaled. It will be found most practicable when dealing with fires in confined spaces to use any extinguisher, no matter what type, from the doorway. The unpleasantness of the fumes from carbon tetrachloride particularly provides a

natural safeguard against the user remaining too long in an affected area.

The Electric Conductor Peril

In kinemas, these extinguishers are installed for dealing with electrical fire risks, hence the purity and non-conductivity of the liquid are of the highest importance. "Pyrene" liquid is free from acid, alkali, salts or moisture, and is almost entirely non-damaging. Comparative tests carried out by the National Physical Laboratory with commercial carbon tetrachloride and "Pyrene"

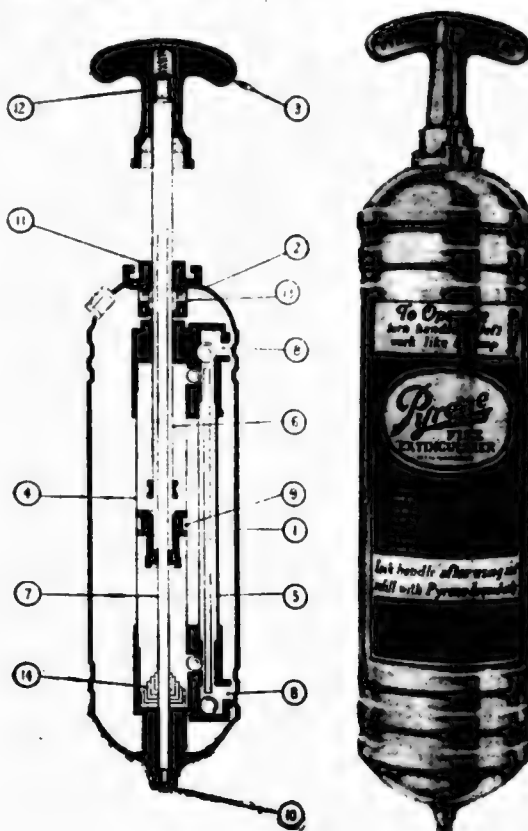
rays of the arc are concentrated. From this vital danger point the flames may flash instantly throughout the whole of the film track. Once the reel of the film itself gets alight it is beyond the scope of a hand fire extinguisher.

With the "Pyrene" automatic extinguisher fitted to the projectors, the film fire itself operates the mechanism which puts out the fire, stops the motor from feeding more film into the danger zone, and cuts off the arc, thereby removing the source of ignition. These three operations are performed instantaneously and simultaneously. The fire-extinguishing medium employed is carbon-dioxide gas, which is non-damaging to film and equipment, a non-conductor of electricity, and is also non-injurious to the operating staff.

As will be seen from the illustration, the high speed efficiency of this automatic fire protection is such that the fire has only time to burn a "frame" or so of film. The provision of this equipment permits the programme to be continued almost as though nothing had happened and the risk of panic amongst the audience is overcome.

This extinguisher works even faster than celluloid film burns. The first little flame from the film is conveyed by a fuse to a celluloid link which holds the operating mechanism "cocked." Before this link has had time to burn through it releases the trigger of the operating control. The operating mechanism is thereby brought into action. This pierces the sealing disc of the cylinder of CO₂ and the gas is distributed through pipe lines to some seven or eight vital points throughout the film track in both projector and sound mechanisms. Separate pipes conduct the gas to the plunger switches which, by its own pressure, it operates to cut off the motor and are respectively.

Strip of film saved by the automatic extinguisher



- | | |
|------------------|----------------------|
| 1. Container | 8. Inlet Valves |
| 2. Top Cap | 9. Sliding Valve |
| 3. Handle | 10. Nozzle |
| 4. Rotating Pump | 11. Stuffing Box |
| 5. Feed Tube | 12. Cork Seal |
| 6. Piston Tube | 13. Stripping Device |
| 7. Nozzle Tube | 14. Locking Device |

liquid show that when subjected to electrical pressure under the same conditions as are used for testing insulating oils, etc., the first spark did not occur until the voltage had been raised to 18,000 volts at a frequency of 50 cycles per second. The di-electric strength of commercial carbon tetrachloride on a similar test was 2,500 volts, due undoubtedly to the presence of moisture and impurities.

This type of extinguisher is usually a small hand appliance, the majority of which operate by means of a double-acting pump, though pressure-operated extinguishers of this type are available.

Fires at the Gate

The "Pyrene" automatic film fire extinguisher (see page xix) is designed to deal with fires on the projector. In almost every instance such fires begin at the "gate," where the heat

"We shall not fail or falter,

we shall not weaken or tire. Neither the sudden shock of battle nor the long-drawn trials of vigilance and exertion will wear us down."

The Rt. Hon. Winston Churchill,
M.P., Prime Minister.

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Northfield, Birmingham.

Killing Oil Outbreaks

Foam type fire extinguishers are recommended for dealing with oil fires, and, as mentioned earlier in this article, are specified by some licensing authorities for risks in operating boxes, rewind and plant rooms. These extinguishers, when operated, produce foam approximately six to eight times the volume of the original solutions. An extinguisher of standard capacity, i.e., two gallons, generates 12 to 16 gallons of foam, which smothers the flames, shutting off the oxygen supply, and in the case of oil prevents further vaporisation. Hand extinguishers release chemical foam produced when the extinguisher is operated by the mixing of an acid and an alkali solution in the presence of a stabiliser.

The charge consists of two solutions: an alkali—usually sodium bicarbonate—in the

Continued on page ix



A five-foot wide 80 watt G.E.C. sign for use in kinema lighting

POST-WAR KINEMA LIGHTING

Continued from page 111

Reconstructions or reconstructions take place, dictate the form of lighting to be of the "built in" type. All projections must be eliminated or reduced to a minimum, so the lighting equipment must be recessed into walls and ceiling.

Glass Shortage

The conditions prevailing in the glass industry during the reconstruction period may be a potent factor as the architectural design is eliminating any possibility of the use of the ostentatious decorative glass fittings which were the distinctive feature of many kinemas before the war.

The illuminated organ console with its colour-music synchronised effects will continue to grow, as it is an integral feature in many programmes which never seems to grow stale.

Fluorescent Effects

After the consideration of the decorative lighting an important item is safety lighting. The illumination of the gangways during the time the picture is showing needs special attention. The use of the ultra-violet or "black light" lamp with the steps and gangways picked out with fluorescent paint will enable the patrons to find their way without stumbling in the dark.

This type of lighting has been extensively used in war-time for the illumination of stairs to air raid shelters, and its use in a "blacked-out" auditorium would dispense with much distracting torch flashing to guide patrons to their seats. More use should be made of the ultra-violet lamp in kinemas, especially as the treatment of walls and fabrics with fluorescent paint which becomes luminous under the U.V. rays is entirely invisible under ordinary lighting.

Light for Reading

Before leaving the question of lighting I would like to stress a point which has proved most irritating in the past—viz., the provision of a lighting intensity suitable for reading during the long intervals between shows. Where the two-house nightly operates, especially in the provinces and particularly on Saturday nights, the patrons are to be seen

trying to read the latest football results under a coloured haze which passes for illumination. There are times in a kinema when the early arrivals can pass the waiting interval by reading, so a suitable reading intensity of white lighting should be provided, or, if consumption is not an important factor, a high intensity by colour lighting can be used.

TOWN HALL CONVERSION

Into Up-to-date Kinema

Work is to be put in hand for the conversion of the Town Hall, Corbridge, into a modern kinema.

Few structural alterations will be made, the chief of the work being concerned with internal reconstruction, and the equipment of the hall with tip-up seats.

The kinema will be fitted with Western Electric sound apparatus, and it is likely that an all-the-week programme will be screened.

UNIFORM SUPPLIES

The Coupon Difficulty

The Uniform Clothing and Equipment Co., Ltd., 10 and 11, Clerkenwell Green, London, E.C.1, report that in spite of the obstacles to the supply of clothing created by the insistence upon the surrender of coupons, uniforms are still being supplied for both male and female staffs. Plenty of essential work of an official nature is being carried on.

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Beck and Windibank, Ltd., send a list of 84 kinemas in which the company has carried out furnishing, seating, carpeting and re-upholstery work during 1942. Considering the restriction of supplies which has hindered work of this character, the record is remarkably noteworthy.

The company has always enjoyed a good overseas business, and even in war years has carried out contracts abroad. This year it has despatched seating to Iceland, where the Tjarnarbio kinema at Reykjavik (described in the October IDEAL KINEMA) installed Beckwin seating.

In addition to the many kinemas in which work has been carried out, Beck and Windibank has provided stage draperies for a number of works canteens and schools.



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MORE MUSIC IN 1943?

One Result of Fewer Films

By A. W. OWEN

THE year just passed has been one of outstanding success in the kinema world, and this success is perhaps best illustrated by the high price of kinema shares and continued business that gives managers only one problem, "how to get patrons out again so as to let the queues waiting outside gain admittance."

With regard to the musical part of the programme, especially the organ, managements have, upon the whole, succeeded in securing a sufficient number of players, exempt from service in the Forces, to do more or less musical short ten-minute interludes, chiefly of community character. The general standard of presentation, with a few brilliant exceptions, is and has been far from pre-war standard, a situation which is beyond rectification because the required efficiency for first-class recital work is simply non-existent.

What Lies Ahead?

The year 1943 looks like being another "carry on" year without any great changes, but if rumours based upon very substantial foundations become actual facts within the next few months the film industry may have to face a revolution in its policy. The advent of a single-feature programme for all kinemas will mean that quality instead of quantity will have to be the slogan if the public are to be kept faithful to the habit of kinema-going.

With a two-feature three-hour programme musical presentation was a luxury item for the management to go one better than his near competitor, but in a one-feature programme music becomes an absolute necessity, for there is nothing else available to attract the patron. If there can be added about half an hour's musical presentation—organ, orchestra, vocal, or instrumental—put over by efficient artistes, prepared by men with showmanship abilities, so that the show becomes a complete musical unit, the whole position can be adjusted with no additional expense (provided a sufficient sharing-terms margin is left by renters to the management to enable adequate expenditure to be made to obtain good musical entertainment).

The Musical Half-hour

They will lose little, as, after all, the general standard of the present secondary feature is generally an irritation rather than an asset to the programme.

The problem of how to secure this regular half-hour musical entertainment is one of great difficulty, and for this reason alone justifies pre-consideration months before it is necessary to put the presentations in film programmes under war-time conditions.

There will be much diversity of opinion about the class of entertainment to be provided and many will claim that different classes of audiences require entirely different treatment. In regard to films they are right, but in regard to any type of musical show they are wrong, as the appreciation of music does not depend upon a person's status in life, his environment or his education, for he or she is either musically minded or is not.

I have time after time proved this to the hilt, even in kinema organ presentation, when I have made journeys to some of the most difficult audiences in the Greater London area and in the provinces. A musical act must be contrasted, so that its half-hour story contains examples of several types of music—song, solo and ensemble—taken from composers of all lands and all types, always pro-

vided that *melody* is the one and only foundation on which the choice is made.

No theatre below a thousand capacity will probably be able to afford to reach a high standard of musical entertainment, although it must be recognised that the quality of the artistes is more important than their number, and a versatile duo can easily give an entertaining half hour.

Showmanship Essential

Where an organ is installed the problem is more than half solved as already there is a solid foundation, and the organist, provided he is given managerial support, can become the compère for the show. A piano on the stage is the next best substitute and is just as important when used as an addition to the organ, for piano and organ duets are always popular. A bare stage with indifferent lighting will kill an efficient presentation more effectively than anything else I know. This is why music-hall variety acts were such a dire and tragic failure in the early days of kinema act presentation.

Dance bands in a night club are in their proper atmosphere, but on a kinema stage with the audience merely as listeners are not a box-office asset and are of very little entertainment value. What is the atmosphere of the average kinema audience? Having found this we can then proceed to build our scheme with more confidence.

Personally, I believe little scenas built on musical comedy, light operatic and brilliant solo and vocal items which could include violin, cello, harp, vocal solos, duets, violin and organ, two pianos (stage items), piano and organ presentations could serve as the foundation of many successful shows not difficult to produce but needing very careful stage presentation and lighting effects.

Co-operative Booking

The main problem is what artistes are available to-day? Where can we find the men to put together these musical scenas and rehearse the artistes so that they can be sent on guest circuit tours with dual programmes to save unnecessary weekly travel?

A certain number can be found if assured of engagement for a reasonable period, but the independent exhibitor will be at a very great disadvantage as the mere booking of individual artistes is going to be a very difficult proposition. The demand by the B.B.C., E.N.S.A. and others has cornered the market to such an extent that salaries have gone up quite 200 per cent., and the quality of the artistes now available is not what is required to ensure box-office results from their solo efforts.

There is hope for the provincial medium-sized kinemas in semi-amateur types of artistes who live within reasonable distance of the kinema. These the kinema organist can make good use of, after careful rehearsal, if he himself is capable of putting the shows together and has managerial co-operation in compèring and presentation.

The problem can only be lightly touched in this short article, but it will certainly be the major problem of the kinema exhibitors throughout the country if the threatened one-feature programme becomes a reality. If real C.E.A. co-operation could be arranged a central bureau could be formed under expert management from which complete acts could be booked for any theatre, the unit making a tour similar to the old music-hall system, but instead of the 10 per cent. agency system the expenses of production only would be added to the inclusive quotation for the acts.

A TICKET FROM ICELAND



Writing from Iceland, L.A/C. Goldstone, formerly manager of a house on W. J. Speakman's circuit, expresses his personal pleasure and that of the garrison theatre personnel which is derived from the receipt of the IDEAL KINEMA and the KINE.

The October issue of the IDEAL KINEMA, which contained a description of the newest Iceland kinema was greatly welcomed by the management, and L.A/C. Goldstone encloses a specimen ticket of admission to the theatre for the interest of IDEAL KINEMA readers.

PLYWOOD PURCHASES

It is now a condition of outright purchases of imported national stock by quota holders that the timber or plywood so acquired must not be disposed of under the provisions of the Control of Timber (No. 24) Order, 1942 (see the "Board of Trade Journal" of May 30, 1942, page 270), i.e., in £1 lots free of licence. This condition does not, however, apply to Northern Ireland.

The sources of supply for merchants catering for the retail (£1 lot) trade are threefold, viz., private opening stock of imported timber, home-grown timber and recovered timber.

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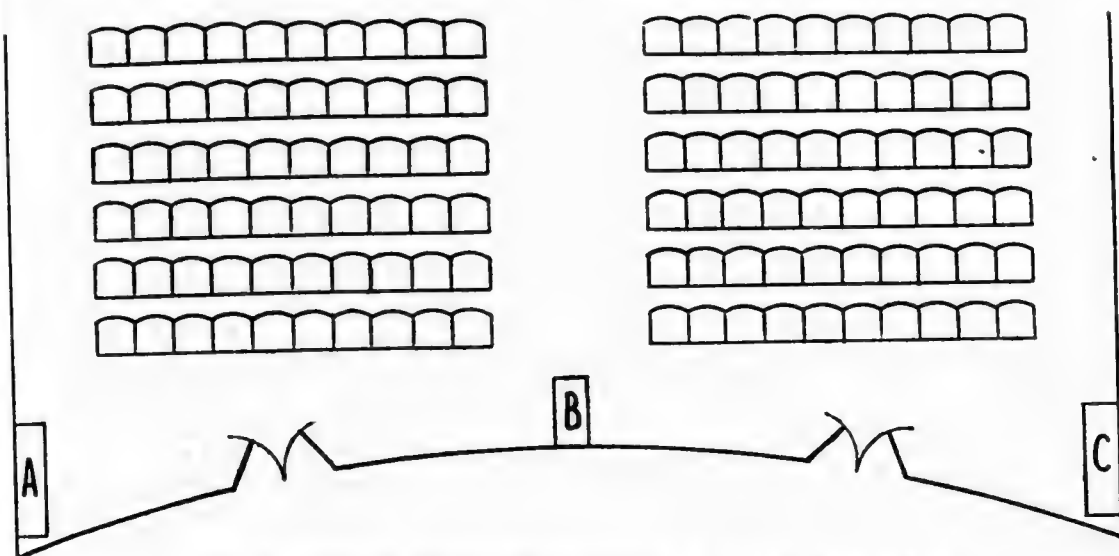
At the Odeon, Winchester

A N ingenious system, originated to simplify seating of patrons, has been installed in the Odeon, Winchester. It has the advantage of informing the patron where the usherette is operating in the auditorium and the class of seat available. All that has to be done by the visitor to the kinema is to glance at one of three signs and move left, right or centre as the indicator shows. The scheme, too, makes for silence, and relieves those sitting in the back row of the conversation which must ensue between patrons and the usherette to whom inquiries are made.

The device, which has been invented by

it is no longer necessary for an usherette to stand at the back of the seats and direct newcomers left, right or centre, as the case may be.

Manager Saunderson has also devised a queue pass system to prevent late-comers crashing the box-office with the statement that they have been waiting in the queue. The queue pass is handed to each person as he or she takes a place in the queue, and this ticket, duly numbered and differently coloured for each performance, has to be handed in when purchasing the ticket to ensure the proper priority.



Plan of auditorium seating showing situation of signs shown as A. B. C.

G. Saunderson, manager of the Odeon, consists of three indicator signs at the rear of the gangways on the stalls floor. When the usherette is operating in the left gangway she presses one or more of the switches under the sign to indicate that she is working in that gangway, together with the class of seat vacant. When leaving with seats filled she removes switches to the "off" position and operates those in the next aisle where she is working.

If no 2s. seats, say, are available the light behind that figure is not switched on, thus indicating that no seats are available at this price. This applies to other prices also.

The illustrations herewith show (1) the back of the stalls floor with the positions of the signs upon the walls, and (2) the sign and switches.

An economy of labour is also introduced as



Seating Indicator with separate switches for prices and arrow signs

DAMP-PROOF COURSES

The British Standards Institution has recently issued a new standard entitled "War Emergency British Standard for Coal Tar Pitch Felt Damp-proof Courses for Temporary War Time Building," B.S. 1067, which has been prepared at the request of the Ministry of Works and Planning and is issued under their authority.

The specification has been prepared as coal tar pitch is likely to be the only material suitable as an alternative during the war for bitumen felt damp-proof courses referred to in B.S. 743. It is intended to be used for temporary wartime buildings only and is not at present suitable for permanent construction.

The specification is issued for the use of all technical officers of Government Departments and their agencies, local authorities and independent architects and engineers advising Government Departments, as well as building contractors.

This specification may be subject to revision from time to time in the light of changes in the availability of raw materials and manufacturing capacity. The issue of revisions when authorised by the Ministry will be notified to Government Departments and to the trade and technical Press.

TIMBER CONTROL

Timber Control points out that it is an offence against the Control of Timber Orders to consume timber except under the authority of a licence or direction.

A constant service is maintained by the Area Officers of the Timber Control whereby in cases of extreme urgency permission can be obtained to commence using timber pending completion of the necessary licensing formalities.

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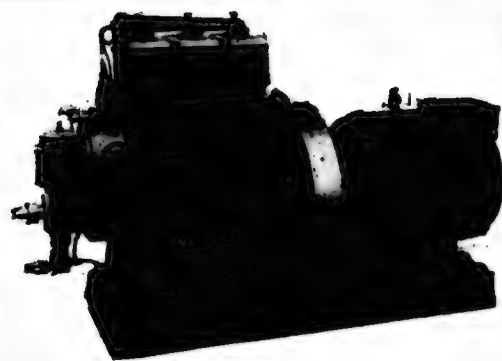
NEWCASTLE HAYMARKET OPENED LAST MONTH

The Haymarket (A.B.C.), Newcastle, re-opened on December 6, negotiations and repairs following the fire of April 30 having occupied seven months.

By peace-time standards the damage to the theatre was not very serious and, had the requisite material and labour been available, there is little doubt that repairs could have been affected within a few weeks.

Not until after the war can the Ritz, Birkenhead (a Southan Morris kinema), be rebuilt. This was disclosed at the Birkenhead licensing sessions where, however, the licence was renewed as usual.

The Ritz was heavily damaged in an enemy air raid. The licence will remain in the custody of the magistrate's clerk until the building is repaired.



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KINEMA TECHNIQUE AND EQUIPMENT

Surveyed by R. Howard Cricks, F.R.P.S.

WHERE DO WE GO FROM HERE?

A Glance Backward—and Forward—A New Union Group
—To Identify Parts—Amplifier Secrecy

WHEN we look back down a long road, we can often see features of the landscape which we quite missed as we trudged along the road. Similarly, if we look back along the milestones of the years, past events assume their right perspective, and we can take a broader view of the past.

I have in my office a row of such milestones: the bound volumes of the *IDEAL KINEMA* since its first separate appearance in 1933. The present is therefore the eleventh occasion on which I have been privileged to send readers my New Year greetings. This year I can do so with a feeling of optimism which would have been misplaced during the past three years; for I truly believe that 1943 will bring us, if not final victory, at least an assurance of it based upon actual accomplishment, instead of, as in the past, upon faith in the future of our country.

Out of the Slough

SURVEYING these milestones, one can trace the influences of world history upon our own Industry. In 1933 my New Year wish was a return of prosperity—we were slowly emerging from the disastrous slump. In the following year was to start the flood of new equipment which gave us new projectors, new arcs, new sound equipment in so many projection rooms. In 1935 I was able to record, no doubt as a result of this, definite improvements in sound quality.

During these years these notes had been concerned almost exclusively with problems of film mutilation, and in 1936 I was able to report a decrease of 30 or 40 per cent. in such troubles. When times are more propitious another similar campaign must be inaugurated!

War in the Offing

IN 1937 we saw the first hints of war. My colleague, George Coles, reported that increased building activity was due to improved business brought about by the rearmament programme, and consequently increased prosperity among all classes. The 1938 volume is swollen by the descriptions of innumerable newly built kinemas.

Technically, 1938 marks another epoch: the first commercial large-screen television shows. This year will, too, be memorable for the ill-omened projectionists' strike, which cost many misguided men their jobs and did good to few.

Then during 1939 there is a lull. On

the outbreak of war the *IDEAL KINEMA* was for a time merged into the *KINE*. But in spite of war conditions it soon reappeared, a shadow maybe of its former bulky self, but still with its circle of faithful readers.

ONE point of timely interest is that the 1933 volume contains a review, by my predecessor, Colin Bennett, of the first edition of the *Complete Projectionist*. I say timely because the third edition is now well on its way and should be available within a few weeks.

My apologies are due to the many would-be readers who for months have found the book out of print. I must plead in extenuation the large demands of the Services for the book, coupled with the extreme difficulty of undertaking the work of revision under the pressure of work to-day.

Co-operation Needed

THE present is the time for making resolutions. There is one very timely resolution which we in this Industry need to make and to keep: we are all co-operating in the all-important object of winning the war—equally we must co-operate in the less important but by no means unimportant matter of technical progress. Our Industry, above all others, demands the co-operative efforts of its personnel, because all have one aim: to get the best results out of a bit of 1½-in. celluloid.

Some of the co-operation demanded to-day of the projectionist is referred to on another page. He must co-operate with the people who make the films he shows with the object of presenting them to best advantage; he must co-operate with his fellow-projectionists by ensuring that the next fellow receives his programme in the best possible condition.

Guild-N.A.T.K.E. Link-up

PARTICULARLY I must convey my good wishes to a newly formed organisation—the Kinema Projectionists' and Engineers' Association—which is to combine the work of the Guild of Projectionists and of the N.A.T.K.E. My congratulations are all the more sincere, since for the past five years I have been advocating this identical step. It is an obviously needed step towards closer co-operation in the Industry.

The new organisation will be a direct successor to the Guild, in that it will take over the present offices in Chandos Place, and will retain the valued services of Miss Young as Acting Secretary. At the inaugural meet-

ing, to be held on January 17, the present officers and council will resign and will offer themselves for re-election to the council of the new body. At this meeting, however, the projectionist members of the N.A.T.K.E. (who, of course, form part of the new organisation) will take part in the election; without wishing for the eclipse of any of the Guild stalwarts, one may hope that the newly elected council may be equally representative of both the original bodies.

Organisation and Education

THERE is one big thing which I hope of this amalgamation. Members can safely entrust Tom O'Brien (Major O'Brien, please) with the safeguarding of financial interests and working conditions; this in its turn should leave the council of the new body freer than of late to consider technical matters—notably the technical education of projectionists, one of the Guild's original objects:

From my experience at the Polytechnic, I

Continued on page xv

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UNINTELLIGIBILITY OF SPEECH IN THE KINEMA

Some Causes of Sound Distortion

By R. HOWARD CRICKS, F.R.P.S.

SOME years ago I attempted, in an article in the IDEAL KINEMA, to suggest standards of quality of sound reproduction. The lowest permissible standard, I suggested, was that speech should be intelligible in all parts of the auditorium.

It is an unfortunate fact that this very modest requirement of film reproduction is to-day very infrequently complied with. From all quarters, both from the Trade and from friends with no technical knowledge, I hear complaints to the effect that "I went to the pictures the other night and couldn't hear a word of the dialogue," or often, "I never go to the pictures now—I can't hear what they're saying."

When quality gets as bad as that it is time the Trade did something about it. What, amid the difficulties of war, can be done?

The first and obvious thing is to get down to the causes of the trouble. And first let me say that, in my opinion, there is no one factor to which the fault can be attributed. The trouble is a gradual and general lowering of standards in several sections of the Industry. We can consider the possible causes under four headings: studio, laboratory, reproduction, and auditorium acoustics.

Recording Quality

Technically, I rate the studio as the least blameworthy of any of these sections. Naturally, the recordist has his difficulties; spares are hard to come by; the materials used for set construction are perhaps less suitable acoustically; stock is scarce, and retakes are increasingly unpopular. Nevertheless, I firmly believe that the technical quality of most recording leaves little to be desired.

There is one exception I would make to this generalisation. There has during the past year or two been an increasing tendency towards "naturalness" in production—notice, for example, the lighting in "Citizen Kane"; this extends to dialogue, and I notice that actors, and more especially actresses, have developed, apparently unchecked, an annoying habit of dropping their voices, or of turning away from the microphone, so that their words are lost. Such faults are possibly aggravated by deficient set acoustics; but it is a point of which both the recordist and director should take note.

Lower Laboratory Standards

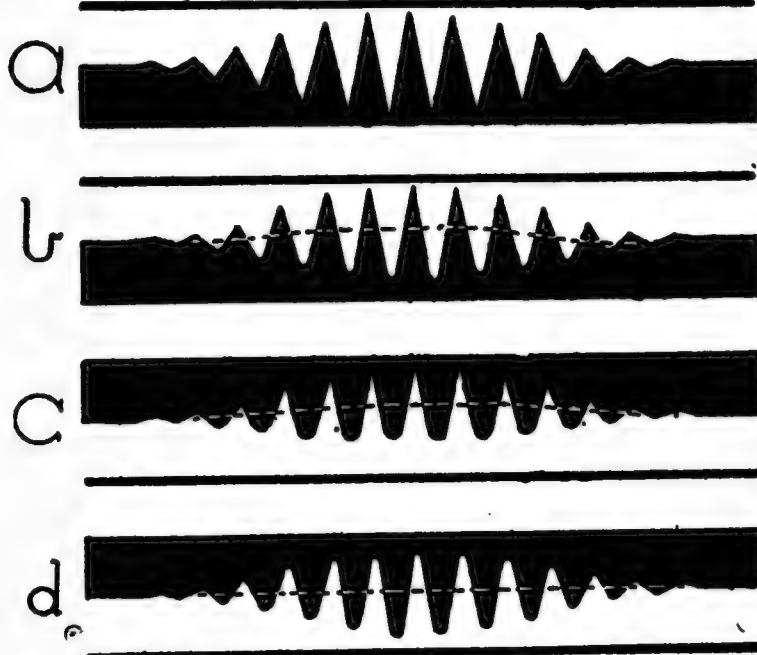
The laboratory must, I fear, shoulder its share of responsibility. Labour problems make it exceedingly difficult to give negatives and prints the skilled attention they need; this applies especially to the sensitometric department—the department which in the modern lab. controls the developing plant. In addition, the necessity for using substitutes for even the most common chemicals of the laboratory (metol, for instance, is in very short supply) necessitates alterations in processing technique. The one raw material which appears to have suffered no lowering of standards is the film stock—a fact for which the stock makers deserve considerable credit.

Variable Area Needs

Years ago we used to say that it was the variable density track that required a high standard of laboratory work—anybody could process area. But modern standards of re-

cording have reversed this position; it is the variable area track which needs to be printed to exactly the right density and developed to the right gamma, if the quality is to be maintained.

When a laboratory starts work on a new production it is customary for the sensitometric department of the laboratory to prepare "cancellation curves," which show at what negative and positive density rectification is at the minimum—in other words, the peaks of the track are not chopped off, and the valleys not clogged up; it is particularly on speech that such defects become most noticeable, because they tend to distort the consonantal sounds.



Rectification in a variable area track. (a) Ideal negative recording. (b) Rectification due to image spread in negative (excessive density). (c) Increased rectification in positive, due to peak chopping (low density). (d) Cancellation by adjustment of negative and positive densities. Dotted curves show parasitic frequency due to rectification

(The fault is called rectification, because, as indicated in the sketch, the effect either of chopping the peaks off or clogging the valleys is to produce a tone corresponding to the varying amplitude of the recorded sound, exactly as the detector of a radio set rectifies the R.F. waves to produce their modulations as speech or music.)

Tests are, of course, equally necessary with density recording; an excessive contrast or gamma on either negative or positive will give too loud sound, a low contrast a low sound. Either fault if excessive may also lead to distortion.

In the Developer

Then when the cancellation curves or density tests are prepared it is necessary to exercise close control over the developing machines to ensure that the required standards are maintained, not only from reel to reel, but also from week to week and month to month. All this work needs a high degree of skill, which is not always available to-day. However, we have a few first-class technicians in the studios and laboratories; it would, I suppose, be expecting too much of our Indus-

try for a pooling scheme to be worked out, whereby these few men could be shared among the various laboratories.

Faults in the Kinema

Then the print of which the lab. has taken such care reaches the kinema. For consideration of the various troubles that can then afflict it, let us take a really bad case (I hope that all the faults suggested would never occur simultaneously).

First, our green print is spooled up and rewound by one of those enthusiastic rewind boys (or girls), whose chief aim is to break last week's record for the double reel: excellent for the muscles, but not so good for the film! The only merit of such rewinding is that it allows less of the dust that pervades the atmosphere of the rewind room (possibly due to near-by blitzed buildings) to lodge upon the film; however, enough may get on it to damage the delicate surface of our new print, or, at least, to add noticeably to the ground noise.

Projector Mal-adjustments

Then the film is projected. The gate may have too much tension, or, possibly—very probably—the softness of the emulsion will cause pick-up in the gate, resulting in strained perforations. As a result, the sound-head may produce flutter—one of the worst enemies of speech reproduction.

This fault may be aggravated by the sound-head not being in too good condition. Possibly inferior oil may have been used, and may have gummed up, and the film-driven flywheel may be running stiffly—another cause of flutter.

Sound-head Troubles

The exciter lamp may be slightly out of adjustment laterally, resulting in the scanning slit being unevenly illuminated; while on a density track nothing worse than slightly low volume will be noticed, on an area track the result will be peak-chopping—any loud sound will blast. Or the exciter may be out of adjustment vertically, resulting in vibration pick-up—the noise of the projector will be heard in the speakers.

The sound-head objective lens may not be properly focused, or the azimuth adjustment may be slightly out, in either case a loss of treble resulting—and it is the treble that gives speech its intelligibility, because consonants are given their individual sounds almost entirely by the treble frequencies.

Aged Photo-cells and Valves

The photo-cell may be aging, with the result that the amplifier gain control has to be turned up. If the amplifier were in first-class

Continued on page xvii

STURGEON-ACME ARC-LAMPS

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KINEMA TECHNIQUE (Continued from page XI)

can say that any organisation which succeeds in making the average projectionist take a serious interest in the theoretical side of his job will perform a worthy service to its members and to the Industry at large. The projectionist after the war will need to be more than a rule-of-thumb man; more than ever he will need a background of theoretical knowledge to enable him to handle new and increasingly intricate equipment.

Reel Identification

FROM W. J. Carvey, chief of the Odeon, Aylesbury, comes a very useful suggestion.

"It occasionally happens," he writes, "that films arrive at theatres with certain reels misplaced through the leaders being crossed, and unless the projectionist has been lucky enough to detect this fault the film is screened with dire results.

"If there were some means of checking a reel of film for identity other than by the leader, such things would be unheard of. I have a suggestion in this connection: In the same manner as the name 'Kodak' is printed on the edge of the film and throughout the length of the reel, the part number of the reel could also be printed. It would be unnecessary to print the title of the film.

"This suggestion would help in more ways than one. I expect there are a number of projectionists who rehearse a reel or two of their Sunday programme to check for continuity of story. I shall be pleased to have your opinion of the above, and to know if any complications would be involved in printing."

Mask-Line Figures

THE suggestion is certainly a very sound one. Such a numbering of reels would be of use not only to the projectionist, but equally to the renter, and possibly even the negative cutters in the studio. There is, however, one permanent snag: that since the stockmaker's name and his footage numbers are printed on the raw stock there is a risk of the reel numbers being overprinted and becoming illegible; while another problem to-day is that it would necessitate an alteration to the majority of printing machines, and any mechanical alterations these days are fraught with difficulties.

Mr. Carvey's excellent suggestion leads me, however, to an alternative: print the reel number in the mask line, not necessarily at every frame, but, say, once every foot. In this case, the numbers could be printed in ink upon the negative, and would then be printed through to the positive without any alteration of printing equipment. Many studios have numbering equipment which could no doubt be easily adapted to print in the mask line.

Whichever of these two methods is better, the proposal is one which I strongly commend to producers. If it saved the reels getting out of order only once for each film it would be well worth the trouble.

Absurd Secrecy

TALKING about amplifiers, why is it that so many manufacturers still regard the circuits of their amplifiers as something highly confidential? If they issue a circuit, they often take care not to show any values of components, and may even omit some components, apparently just to annoy.

Recently at the Polytechnic we had trouble with two amplifiers of different makes. For one we had a circuit giving most of the component values; the trouble, although rather elusive, was fairly soon traced with the aid

of a meter and soon rectified. But the circuit drawing for the other amplifier had no component values, and, moreover, omitted a number of small components such as grid leaks. Thus we took a reading across what in the circuit was shown as a condenser, and got a reading of $\frac{1}{2}$ megohm—rather on the low side for a decoupling condenser. Further examination suggested that it was actually the grid leak in parallel with the condenser that we were reading.

This particular problem quite baffled us, owing to our ignorance of component values, and we had to call in the service engineer. It took him some while to trace the fault (a capacity effect on the fader, due evidently to a fault in the fader itself). Had we known the values of the associated components we could probably have traced the fault ourselves.

There can be few secrets of amplifier design to-day, and I see no reason for concealing circuit details—unless possibly, as I have sometimes suspected, no two amplifiers are identical!

WILL YOU TRY THIS, MR. CHIEF?

A Sussex projectionist, G. M. Heasman, who does not, he says, often have the pleasure of running a new copy, and is anxious to ensure that films are taken care of, sends particulars of the steps he is taking personally to combat mutilation.

He includes with his copy on return a note in the following terms:—

TO HELP THE NEXT COMRADE PROJECTIONIST.

This copy was last run at the Picture House, Uckfield, on December 2. Every join and flaw has received attention and can be relied upon without fear of snap or parts being mixed up. Cut-over dots 11 ft. between, sound on part/s 1 and 5 two fader steps higher.

Do this yourself and try to create a national effort in hope that some day the operator who does not often have the pleasure of running new films may project a programme as well as a first-rate show.

Thanking you.

CHIEF.

[The Editor of the IDEAL KINEMA welcomes Mr. Heasman's effort and commends it to other projectionists for their adoption.]

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ELECTRICITY IN THE KINEMA

VII.—Directing Current Generation

By MANNIN KENT

THIS month the series of articles explaining electrical induction and the use of current in the kinema, which began in the issue of May last, is resumed and will continue during ensuing months

The principles of electro-magnetic induction which we have been studying in the previous articles in this series explain the action of a dynamo or generator. A magnetic field is made to rotate near coils of wire, or, conversely, the coils of wire are made to rotate near a magnetic field. The effect of one upon the other is, of course, independent of which is moving and which is stationary. Either way an electric current is induced. There are two forms of generators, described as alternating or direct; the latter being often described as continuous. The magnets which provide the magnetic field are permanent magnets in some, usually the simpler forms, but are wound with coils forming electro-magnets in most cases.

The moving coils of wire which rotate in the magnetic field are called the armature, but as in some alternating patterns it can be the armature which is stationary, and the fields which rotate it is better in alternating types to describe the parts as the rotor and the stator according to whether they are rotating or stationary.

What Happens during Rotation

Reference back to the articles in this series which dealt with the movement of a wire in a magnetic field, and looking at the diagram on this page, will explain the generation with rise and fall of current. The rectangle ABCD is meant to illustrate a coil of wire rotating on the dotted axis between the two magnetic poles N and S. We assume that at this moment AB is rising out of this page past N, and CD falling through the page past S. According to the right-hand rule this makes the induced currents flow in the wire so that P is the positive pole and Z is the negative pole, while the current will flow along the outer circuit joining the two poles of the dynamo from P to Z.

As the rotation goes on, the coil ABCD will presently assume a vertical position with reference to this page, and at that moment there will be no induced voltage or current in the coil. But the coil continues to rotate and soon AB is falling through the page past the S pole and CD is rising past the N pole, and from the same law, and as shown in the next diagram, Z is now the positive pole and P has become the negative pole, while the current in the outer circuit is flowing the other way round from Z to P.

We can sum this action up by stating that in one complete revolution of an armature coil the current reverses at the point farthest from the magnetic poles at which moment it has been zero; and at the time when it is horizontal with the magnetic poles (which is when it is cutting most lines of force) the current in the armature coil is at a maximum. If we use the currents produced in the outer circuit under these conditions we shall be using an alternating current. It is usual to collect such a current from the points P and Z by brushes pressing on to slip rings.

Commutator vice Slip-Ring

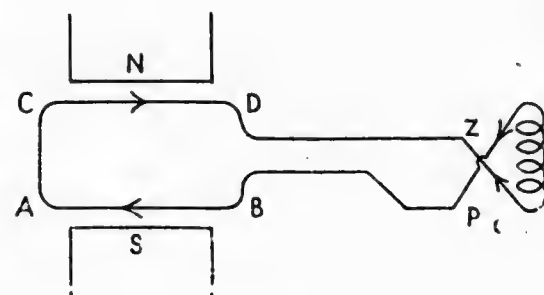
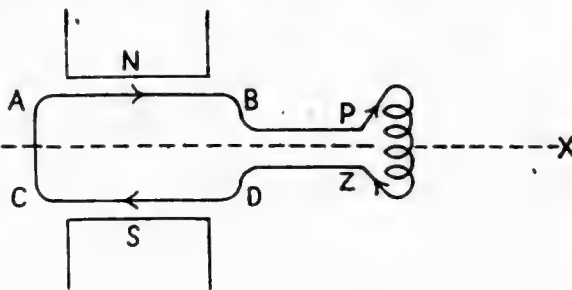
If, however, we need a direct or continuous current to flow in the outer circuit we must arrange for the collecting medium to reverse itself every time the current reverses so that the final flow as a result is still continuous. This is done by using a commutator instead of slip rings. In the simple case of the one-coil armature we are describing for simplicity, we should arrange a commutator in only two

parts by cutting the slip-ring into two halves insulated from each other. The gap between the two parts would be arranged to pass the collecting brush at the moment when the coil is vertical and when, as we have seen, no current is flowing.

To Obtain Smooth Current

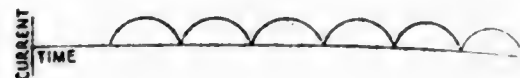
To obtain a really smooth flow of current in the outer circuit it is necessary to have many coils with corresponding many parts to the commutator. The drawings of current and time curves on this page show how the current becomes smoother as the number of coils and commutator sections are increased. The armature coils are wound on the iron core of the armature, and as in this eddy currents will also be introduced as a secondary effect, it is necessary to build up the armature of thin sheets or stampings so that the multitude of separating surfaces (often aided by insulating varnish) resists the flow of eddy currents.

We saw just now that the brushes should be at the gap between the segments of a commutator at the precise moment when no



current is flowing. This, in practice, is not strictly correct because the action is complicated by the effects due to eddy currents and other induced currents due to the effect of one wire upon another nearby or even upon itself when it is, as it must be, wound in a coil.

If current is flowing when the brush crosses the gap there will be more or less sparking at the brush. To enable, therefore, this damaging sparking to be cut down to a minimum, arrangements are made to swing the brushes backwards and forwards a little way so that the actual dead point can be found (or the "deadest" point possible in practice). Sparking can be also cut down by having what are called neutralising windings or by having supplementary magnetic poles between the main poles. These are called interpoles.



Permanent magnets are seldom used in the dynamos with which a projectionist will have to deal. The field magnets he will meet will have wound magnets, and these must be energised by arranging for a current to flow through them. This common method is called self-excitation, and that should be easy to remember. The underlying principle of self-excitation is that there is always a slight residual magnetism left in the field coils, and this is sufficient to give the machine a start on which it can build up.

Field-Windings

The field windings can be connected up in three different ways. They can be series-wound, which means that the armature, the field coil (a few turns of thick wire), and the outer circuit are all in series. This type is used for arc purposes, and has the characteristic that the voltage given increases as the current increases. The shunt-wound type has a field consisting of a large number of turns of fine wire which are connected in parallel with the armature. In this type the voltage falls slightly as the outer current increases.

By combining the above two methods we get the third type known as compound winding, and this gives a combination of the two characteristics. In fact, it is possible so to arrange the compounding that the voltage at the terminals can be kept steady regardless of the amount of current flowing.

The voltage of a generator can be adjusted and regulated by a variable resistance connected in the field windings. This is placed in series with the field winding in the case of a shunt wound dynamo (and, indeed, projectionists commonly call it the "shunt"). In the case of a series-wound machine the field resistance is in parallel with the field coil when it acts as a diverter. A compound machine may have a combination of both.

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Because Western Electric is so extensively engaged in producing apparatus for the war effort the company has no newly manufactured equipment to offer. This applies equally to the parent organisations whose technical and manufacturing facilities are concentrated to like purpose.

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While manufacture of sound film equipment is in suspense, the results of continuous research are being developed so that post-war W.E. equipment, both recording and reproducing, shall embody the latest advances in the art.

When the war is over and tongues can be loosened, there may be many confessions of interesting war time activities.

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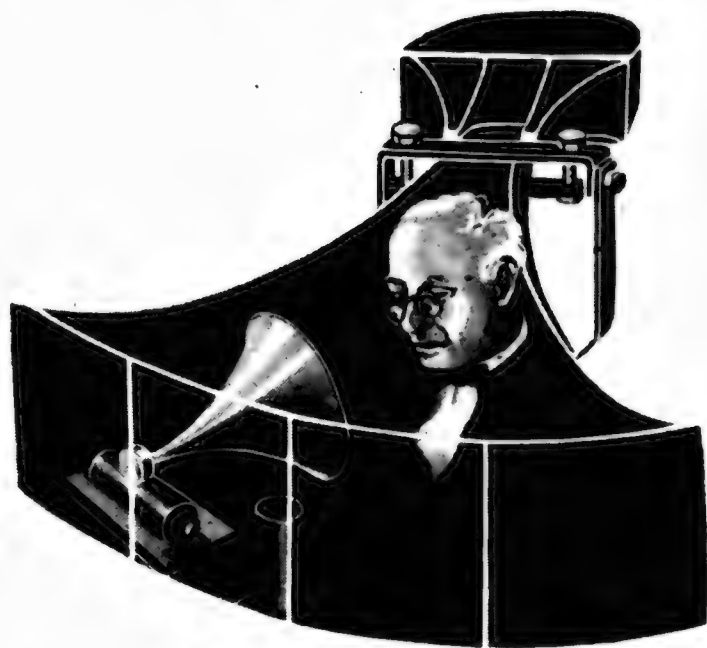
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UNINTELLIGIBILITY OF SPEECH—Continued from page xiii

condition this probably would not matter; but possibly the valves have seen better days, and may be unable to deal with the increased load without distortion. The push-pull output stage may be unbalanced, again causing rectification (in some sets this last fault can be reduced by the "humdinger," a potentiometer which adjusts the mid-point of the push-pull stage).

Lack of attention may have allowed the fader contacts to get dirty, resulting in annoying crackling whenever it is adjusted (regular cleaning with carbon tetrachloride is very desirable). Possibly the projectionist and the manager have a taste for "mellow" music, and carefully keep the tone controls set towards the bass. Boost that treble for good speech: it will make a vast difference.

Speakers and Screens

With modern equipments, faults in the speakers are improbable, since they are likely to occur chiefly in the cones, and so do not affect to any appreciable extent the treble reproduction. However, the high-frequency horns may possibly be in need of a clean, and may be producing muffled sound; an occasional fault is distortion of the diaphragms, to correct which a new diaphragm is nearly always necessary.

Having emerged from the speakers, the sound has to penetrate a nominally perforated screen. I say nominally perforated, because, judging by the difficulties which I know exist to-day in getting screens resurfaced, it seems inevitable that many of the perforations must be clogged up; again, it is the treble that suffers. Go over the screen at regular intervals with a vacuum cleaner, and ensure that the perforations are clear.

Auditorium Acoustics

The next problem we are up against is auditorium acoustics. True, the acoustics are not likely to have changed much, due to war conditions—they may even have improved, due to larger audiences. Nevertheless, acoustics which may have been good enough when other conditions were satisfactory may prove unable to cope with speech that is already rather distorted.

It would be foolish of me to suggest these days having the auditorium sound-treated, or buying heavy curtains. The remedy in the Army Kinematograph Service is to drape the walls with Army blankets—hardly ornamental in the kinema. It is difficult to make any other suggestion, except for the advice I am frequently giving: keep the volume down.

Well, our once-new print has duly completed its seven-day run, and is in due course wound off the spools to a stripping plate for return to the renters. Probably in rewinding, it does not wind too evenly, and is placed on the bench and given a few hearty thumps to get the projecting turns flat. The projectionist committing such an offence probably does not realise that the result is to produce transverse scratches which duly reproduce in the next fellow's speakers.

Just a collection of trifling faults, not one of which would have any serious consequence by itself. But I have not the least doubt that one or more of these faults is present at practically every showing of the film. The combined result is unintelligible speech.

What is the remedy? First, let me say that I do not think that any improvement can be

looked for on the laboratory side while present conditions continue—although I shall be the first to press for considerable improvements at a more opportune time. Improvements in the studio can be only of a trifling nature. These considerations provide all the more reason for making every possible improvement on the kinema side.

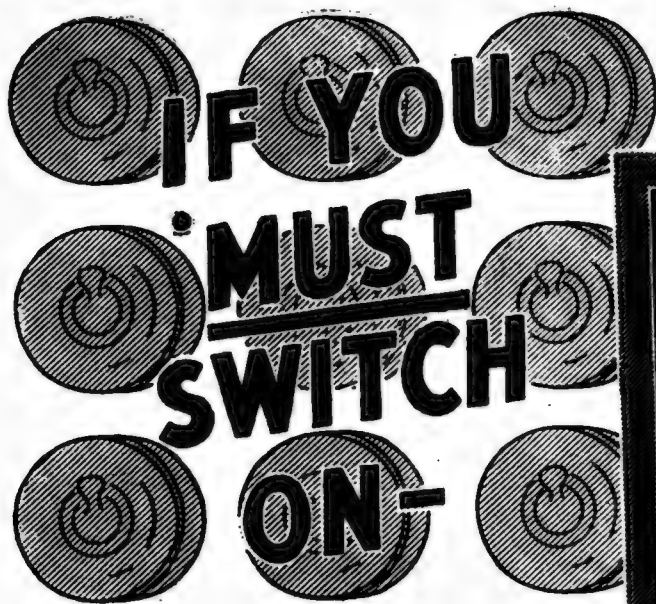
Guilty—or Not Guilty?

Let every projectionist study this article and consider whether he (or she) is guilty of any of the faults or omissions suggested. Let every manager sit frequently through the performance, choosing different parts of the house, and ask himself whether he has understood every word; if not, let him take counsel with his projectionist and service men with a view to discovering why.

Only by intelligent co-operation can the present difficulties be overcome and our audiences understand the dialogue so laboriously written by script writers and so clearly enunciated by the artistes.

ROBSON RESIGNS FROM M.O.I.

David M. Robson, who has resigned from the Ministry of Information, is one of the Trade's pioneer operators, having first entered the Trade in 1913. Until the outbreak of war he was chief engineer and technical adviser to the P.O. Film Dept., the British Council and other Government Departments. In a similar capacity was seconded to the M. of I. complete with his organisation on the outbreak of war. He leaves them to become an independent consultant and liaison officer.



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SIMPLIFYING PROJECTION

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IN most kinemas into which adolescent labour has had to be introduced, one of the most difficult tasks is to accustom the untrained mind to the complexities of modern picture projection. Greatly as the process has been simplified in some directions, the difficulties still remain.

Some of the obstacles are cleared away from the path of the beginner if equipment of the Aldrich inductor type is installed for operation with Strong A.C. arc lamps. The direct connection with A.C. mains cuts out any generator or rectifier intervention and provides less to engage the worker's attention.

It is, however, on the economical factor that most installations have been made. The general efficiency of the Aldrich inductor is very high, being in the neighbourhood of 93 per cent., and the consequent power factor is also high. The maximum demand charge called for will therefore be correspondingly low. In many kinemas the maximum demand has remained at under two kilowatts for long periods, only increasing when both arcs have been left in operation at once for a sufficient length of time to register the increase. This can easily be avoided, and is, in fact, due entirely to careless operation.

The light for an A.C. arc at 80 amperes is quite easily comparable with that provided by the modern H.I. arc lamp operating at 45 amperes D.C., but the high efficiency of the A.C. equipment provides this illumination at a cost of less than a third of that of the D.C. equipment.

Another advantage is that there are no valves or other breakable parts in the Aldrich inductor and many years of good reliable service from the equipment can be expected.

MUTILATION IS STILL RIFE

And there are Reasons

TO a conscientious projectionist there is nothing so exasperating as to receive a film copy which has been damaged at the previous theatre and not received attention at the renter's examination department. That the selfish projectionist is the other projectionist's worst enemy may be seen from the letter below, written as the outcome of the contribution by Stanley Perry, President of the Projectionists' Guild, to the IDEAL KINEMA October issue.

The writer is the chief operator of the Capitol, St. Austell (proprietor, H. J. Watkins), where he followed Jack Johnson, the South-Western Guild enthusiast. He says:—

As a Guild member, I was very interested in Mr. Perry's article in a recent issue of the IDEAL KINEMA re the bad condition of film copies. I myself will back him up 100 per cent. in everything mentioned therein.

My reason in writing is to bring to your attention a case which I had this past week. I received a very bad copy from the Cardiff branch of a renter and spent several hours putting this into decent running order.

Mr. Watkins complained to the renter concerned about this, and in their reply they stated that this copy was sent out in a hurry and they were tracing it back to the last show re its condition. So much for that.

Now here is my sore point—the unfair way I was served after all my trouble with this copy.

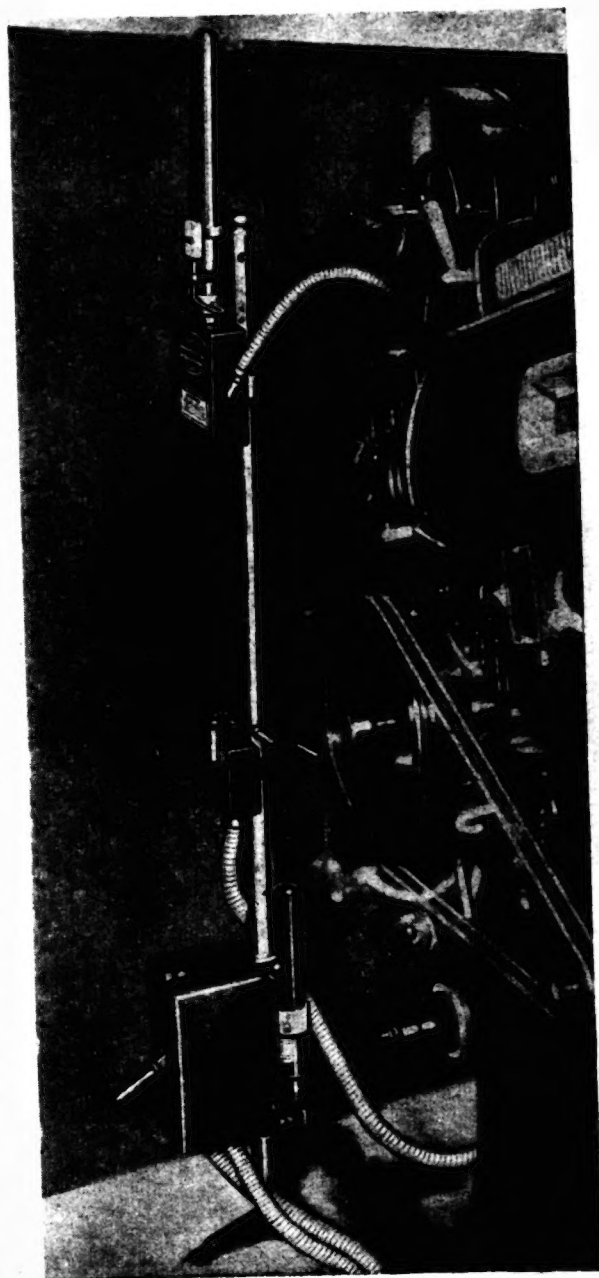
After my run I crossed this film over to a South Wales theatre with a note explaining to the chief there that I classed its quality as junk. I received a letter yesterday full of

sarcasm from the man in Wales, stating he could find no fault with the copy. Of course not when the show preceding his run of the film has to do all the dirty work in repairing it he, naturally, could find no fault with it.

In conclusion, if projectionists like my Welsh chief at Barry will go against their fellow-projectionists and hold with the renters, what hopes have the projectionists got of getting decent copies?

R. S. THOMAS.

America is pressing its anti-waste campaign with great vigour. Is everyone in the projection rooms of Great Britain maintaining his best efforts in this direction? Copper, paper, cardboard, etc.?



Pyrene automatic extinguisher fitted to a projector

PRECAUTIONS AGAINST KINEMA FIRES

Continued from page IV



Phomene foam extinguishers in round and in section

outer container, and an acid—aluminium sulphate, is generally used—in the inner container. A special foam-making agent or "stabiliser" is included in the alkali charge. It will be noted from the illustration of the sectional model that the inner container of the foam model is much larger than the acid bottle in a soda-acid type extinguisher. This is because a less concentrated acid is used to enable carbon-dioxide to be generated over a longer period.

Chemical foam is actually minute bubbles filled with carbon-dioxide, held in suspension. The keeping of the bubbles together is the function of the stabiliser, and on this depends the quality of the foam. For fire-fighting purposes foam should be light, so that it will float on the surface of burning liquids, freely flowing in order to provide maximum coverage, have "body" to make it resistant to heat, and it should adhere to solid surfaces.

There are two models in general use, the standard type which operates merely on being turned upside-down, and a double-seal pattern, as illustrated. In the latter model the valve in the top cap seals both the inner and outer containers and prevents premature discharge due to the solutions becoming mixed accidentally. To operate the double-seal type the valve in the top cap is opened by giving it a half-turn right or left—it does not matter which—and then inverting the extinguisher.

Next month: Fire blankets, buckets and hydrants.

POOL CARBONS

From the Editor's Letter Bag

IMPROVING FILM PROJECTION

Technicians and Operators Must Co-operate

I NOTE in a recent issue of the KINE. to the effect that some well-intentioned members on the technical side of our studios and laboratories are planning a survey of projection and sound quality over a number of theatres in the London area in view of the bad projection in some of them.

It is with greater interest that I note "Kinema proprietors will not know that their theatres have been the object of attention" and that bad sound and low foot-candles on the screen will be noted with a view to offering assistance later on.

Projection Room Advice

May I beg space in your valuable columns to state that these gentlemen will save themselves much time and trouble if they merely contact two or three of the leading technicians employed by the sound and projection equipment firms who are engaged in the theatre side of our Industry, also perhaps a couple of our most experienced projectionists. If this is done our studio and laboratory friends will learn that the requirements for good projection are, broadly speaking:—

- (1) A steady intermittent movement.
 - (2) A good lens.
 - (3) An adequate illuminant correctly aligned.
- And, naturally, a well-defined print as regards density. The pre-requisites for good sound are, in the main:—
- (1) Overall frequency characteristics suited to the particular auditorium.
 - (2) A screen which will pass frequencies covering the accepted sound range.
 - (3) Adequate volume and freedom from distortion, plus a well-modulated sound track.

It must be remembered, however, that regardless of the foregoing conditions, good sound reproduction cannot be obtained unless the auditorium acoustic conditions are satisfactory.

The above would seem simple to accomplish on reading, but until recommendations which are continually being made by theatre engineers are acted upon by theatre owners I fear we shall not get far. Inefficient projectionists and worn equipment are merely incidental to the subject as a whole. The remedy is a simple one, namely, regular inspection of kinema projection rooms, and their personnel, by qualified projectionists employed jointly by the C.E.A. and K.R.S. on the lines of the old renters' sound inspection dept., which operated so successfully in the early days of sound.

An Advisory Panel

I do not see any other way in which we can deal with the chaos which is so apparent to-day. By the foregoing, or similar means, we get to the very root of the present troubles, and only by such means, in my humble opinion, can we make sure that the efforts of both studio and laboratory technicians are faithfully reproduced, and even more important, the paying picture-going public are thus reasonably assured of good projection and sound, which, after all, is what they have paid for and what they are rightly entitled to.

If such a scheme could be initiated it would be but a step to make doubly sure of the success of the undertaking by setting up an advisory panel incorporating the studio and

Continued in next column

WAR EMERGENCY

INSULATING TAPE

The urgent need for conserving supplies of raw rubber has already resulted in the revision of several British Standard Specifications, and is the *raison d'être* of a new specification issued last month. This deals with adhesive tape, commonly known as black sticky tape, as used in the electrical trade. Various Government Departments and other large purchasers have in the past had their own specifications for this class of material, and the problem of the moment is to produce a tape using the minimum amounts of raw rubber without unduly lowering the quality of the tape.

The war emergency specification issued as B.S. 1078 is intended to replace all the existing departmental and other specifications, and the tests incorporated are designed to ensure as high a quality as is possible consistent with the present circumstances as regards rubber supplies.

Copies of this Standard B.S. 1078 may be obtained from the British Standards Institution, 28, Victoria Street, London, S.W.1. price 1s. (1s. 3d. post free).

laboratory technicians, and from there onwards, given good will and co-operation between all concerned, such an effort would speedily pay for itself in a comparatively short time and the bugbears of to-day, i.e., mutilated film, abused equipment and poor showmanship generally would be conspicuous by their absence because small troubles could be nipped in the bud, as it were, before they assumed the present alarming proportions. In this way money and much valuable material would be conserved and the equipment would be giving peak performance at all times, which would, in turn, bring satisfaction to all concerned.

STANLEY T. PERRY,
Chief Projectionist.

Empire Theatre, Leicester Square.

Have you a Query?

ASK FOR OUR EXPERTS' ADVICE

If you desire information on any subject in connection with the construction or equipment of your Kinema, detailed information, will be sent to any proprietor, architect or technical worker in any branch of the Kinema Industry.

THE knowledge of our specialists is freely at the service of all readers.

- | | | |
|-------------------------------|--------------------------------|------------------------------|
| 1 ACOUSTICS | 21 ELECTRICAL equipment | 39 PAINT (luminous) |
| 2 Air conditioning | 22 FANS , ventilating | 40 Plastic decorations |
| 3 Amplifiers | 23 Film Cabinets | 41 Portable projectors |
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| 5 A.R.P. requirements | 25 First-aid outfits | 43 RADIATORS |
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| 15 Curtain controls | 35 Mirrors | 53 Switchboards |
| 16 Cut-outs | 36 Motor generators | 54 TALKIE equipment |
| 17 DECORATIONS | 37 NON-FLAM fabrics | 55 UNIFORMS |
| 18 Dimmers | 38 OIL ENGINES | 56 Upholstery fabrics |
| 19 Disinfectants | | 57 U.V. (ultra-violet) lamps |
| 20 Display frames | | 58 VACUUM cleaners |
| | | 59 Ventilating systems |

THE EDITOR

THE IDEAL KINEMA

93, LONG ACRE, W.C.2

I should like to receive reliable information concerning
(Indicate Subject by Number)

Theatre

Seating Capacity.....

Remarks.....

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